DOCUMENT RESUME

ED 256 703 SO 016 459

TITLE	Art 7, Art 8, Art 9. Curriculum Guide 1985.
INSTITUTION	Alberta Dept. of Education, Edmonton.
PUB DATE	85
NOTE	444p.; For teacher resource guide, see SO 016 460.
PUB TYPE	Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01/PC18 Plus Postage.
DESCRIPTORS	*Art Education; Curriculum Guides; Developmental Stages; Disabilities; Educational Objectives; Evaluation Methods; Foreign Countries; Gifted; Grade 7; Grade 8; Grade 9; Junior High Schools
IDENTIFIERS	Alberta

ABSTRACT

This curriculum guide for grades 7-9 describes a sequential course focusing on: (1) drawings (the ways of recording visual information and discoveries), (2) composition (the way images are put together to create meaning), and (3) encounters with art (where people find art and how they respond to it). In drawing, students acquire a repertoire of approaches to record visual information, develop the ability to investigate visual relationships, communicate by developing technical competence and individual insight, and develop their skills at evaluation. In composition, students develop competence with the components of image, analyze the relationships among components of images, and express meaning through control of visual relationships. In encounters, students investigate the sources of images, how art differs from culture to culture and through time, and the cultural impact of images. Specific objectives and concepts to be covered in each grade and for each of the three areas are given along with study approaches, resources, and evaluation approaches. Appendices cover the developmental characteristics of students, approaches for use with special students, evaluation, and art criticism. (IS)

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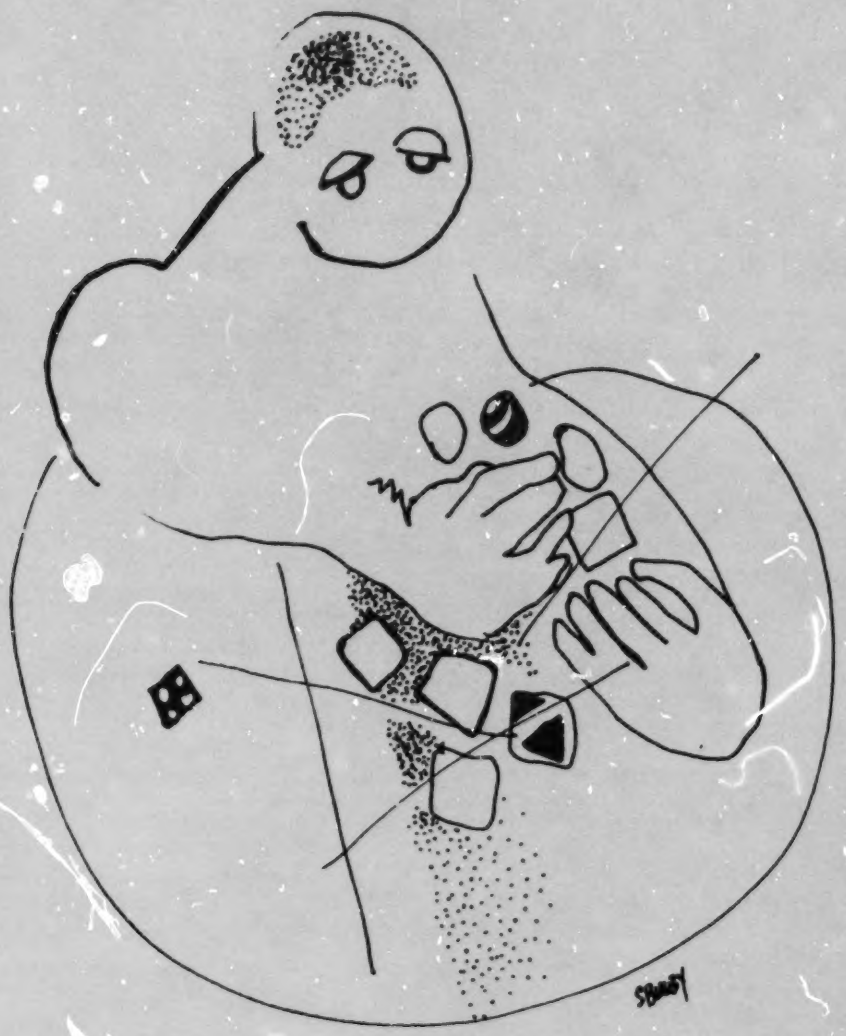

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Alberta Art Foundation: Thanks are extended to the Alberta Art Foundation for the set of overhead projector transparencies designed to accompany this guide. Their efforts to bring Alberta artists to schools are appreciated.

Acknowledgements

Alberta Education acknowledges with appreciation the work of the Secondary Art Ad Hoc Curriculum Committee in the development of this publication. This committee operated under the direction of the Fine Arts Curriculum Coordinating Committee.

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Philosophy

Art education is concerned with the organization of visual material. A primary reliance upon visual experience gives an emphasis that sets it apart from the performing arts. Acquiring proficiency in art requires systematic instruction in how we see, interpret and make sense of visual stimuli. It requires an understanding of how others interpret the visual messages which are products of this kind of activity. It requires an education in the use of traditional and contemporary tools, materials and media.

Art education is concerned with having individuals think and behave as artists. For the purposes of art education, the term "artist" is equally valid to describe one who has worked for a lifetime or someone who is a relative beginner. Ultimately, art is accessible to all individuals. Its practice results in changing the individual, in changing the relationship among individuals or in changing the social-physical environment.

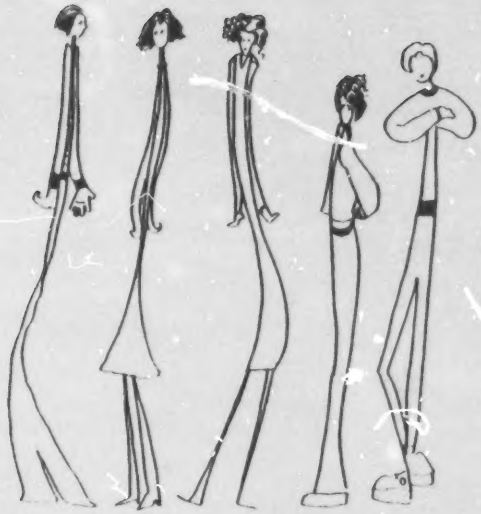
Art education is concerned with pointing out the values that surround the creation and cherishing of art forms. Art is not merely created, it is valued. The relative values given to art products not only tell us about those who produce them, but introduce notions of how values have changed over time. Learning to see gives us the means to view the work of others and perhaps to relate that to our own works. In this case, however, searching for organization may be helped by knowledge about other people's priorities.

Art education deals with ways in which people express their feelings in visual forms. Art takes the human condition as the focus of study. Persons involved in the visual arts reflect upon and externalize their personal feelings and intuitions or those of their fellow human beings. As artists, they share this ability with the writer, the poet and the musician. In making parallels and discovering relationships with the performing and literary arts we gain a sense of common purpose.

Art education deals with making and defending qualitative judgments about art works. Becoming a perceptive critic attunes the individual to the unique contribution of the artist. By adopting the stance of critic we can develop methods of qualitative differentiation. We gain a sense that not all art is the same, and we are able to articulate reasons for preferring one work over another.

JUNIOR HIGH ART — GRADES 7, 8, 9

Goals



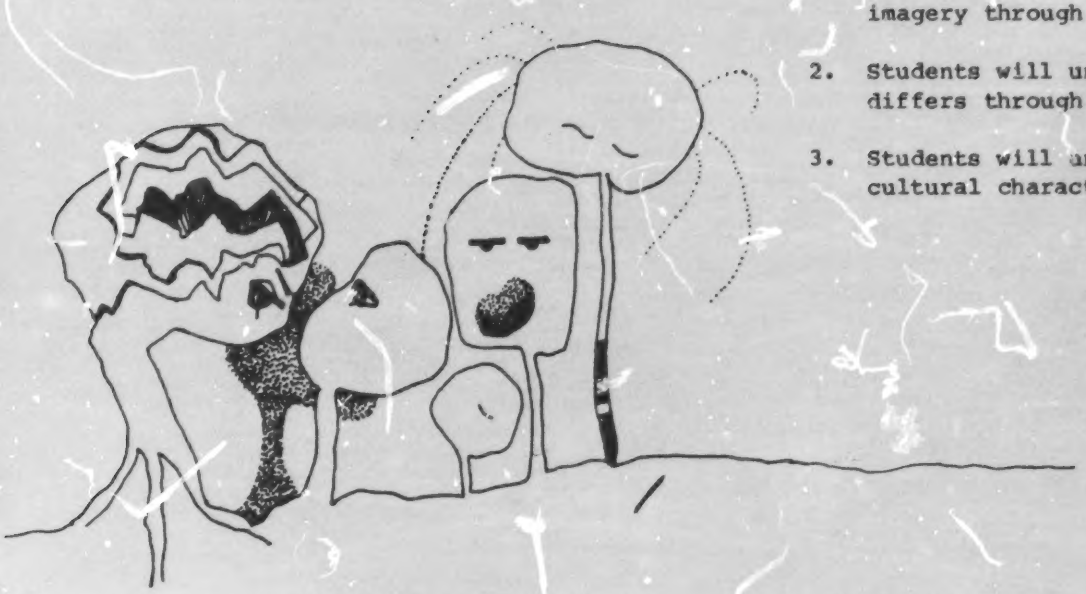
From the general philosophy statement, a series of goals have been drawn. They are set in three categories and provide the framework for the Alberta art program in grades seven through twelve.

Drawings

1. Students will acquire a repertoire of approaches to recording visual information.
2. Students will develop the ability to investigate visual relationships in their recorded images and in the environment.
3. Students will express technical competencies and individual insights.
4. Students will apply visual, analytical and critical skills and develop control and competency.

Compositions

1. Students will develop competence with the components of images: media, techniques, and design elements.
2. Students will analyze the relationships among components of images.
3. Students will express meaning through control of visual relationships.



Encounters

1. Students will investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures.

2. Students will understand that the role and form of art differs through time and across cultures.

3. Students will understand that art reflects and effects cultural character.

Overview

THE SECONDARY ART PROGRAM 7-12 is a unified sequential course which focuses on three major components of visual learning:

Drawings or delineations
- all the ways we record visual information and discoveries

Compositions or structures
- all the ways images are put together to create meaning

Encounters with art
- where we meet and how we respond to visual imagery.

Since each of these divisions requires specific strategies to convey meaning, the course for grades 7-12 emphasizes these skills. The three divisions are present throughout the entire sequence of Art 7, 8, 9, 10, 20 and 30 and form the basis for the organization of objectives and concepts for each grade level.

More specifically, **Drawings** emcompasses the recording, investigating, communicating, evaluating and articulating aspects of making images. **Compositions** deals with the organizations, components and relationships involved in the creation of images. **Encounters** involves looking at images and artifacts: the sources of images (finding ideas for making art), transformations through time (learning about the art of other times and changing imagery), and the impact of images (learning to understand and appreciate the purposes and effects of art). Each of these aspects of **Drawings, Compositions,** and **Encounters** can be seen to correspond to a program goal, and each has specific objectives associated with it for each grade level.

The first section of the program contains the **Scope and Sequence** charts of objectives for each grade separated into **Drawings, Compositions** and **Encounters** sections. These charts show the sequential, developmental nature of learning in these three areas from grade to grade and illustrate the relationships between the sections for each grade level.

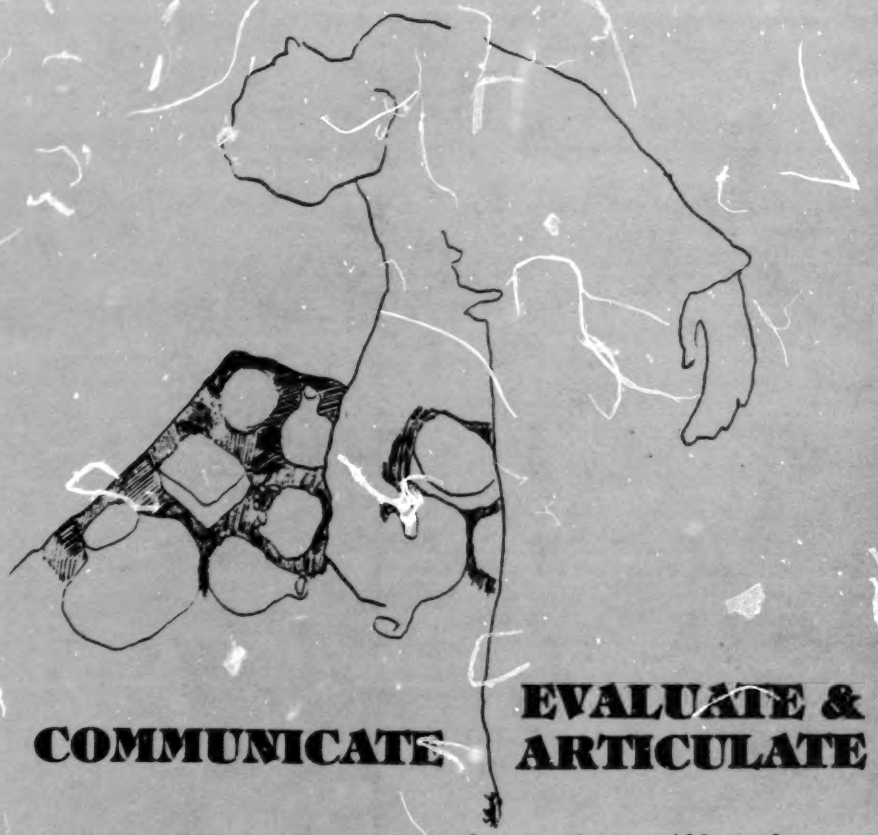
The next section of the program contains the objectives and concepts for each grade level. Objectives and concepts need not be approached separately or sequentially as presented within a grade. Rather, they should be ordered and grouped according to the individual teaching situation. The objectives and concepts presented are designed to be a basic program at each grade level. All concepts should be touched upon in a year's program; however, the extent to which any concept is combined, extended or summarized is a teacher decision. It is important to stress that teachers should integrate and balance all three approaches - **Drawings, Compositions** and **Encounters** - in their program.

Since a large component of an art program involves **media** through which we make thought visible in images, it should be noted that this program leaves the choices of media and the associated techniques as electives for the teacher. It is expected that teachers will use media of their choice but students should have opportunities to work in both two and three dimensions at each level of the program.

Scope and Sequence

drawings

DRAWING IS A VISUAL SEARCH FOR MEANING. USING A VARIETY OF MATERIALS AND TECHNIQUES, DRAWING IS AN INDIVIDUAL EXPRESSIVE RESPONSE TO SOME SPECIFIC EXPERIENCE. SUCH EXPERIENCE MAY COME FROM THE INDIVIDUAL OR THE GROUP OR MAY RESULT FROM A PROBLEM TO BE SOLVED OR FROM DIRECT INQUIRY.



RECORD

Students will acquire a repertoire of approaches to record visual information.

INVESTIGATE

Students will develop the ability to investigate visual relationships in the environment and in their recorded images.

COMMUNICATE

Students will express technical competencies and individual insights.

EVALUATE & ARTICULATE

Students will apply visual, analytical and skills and develop control and competency.

cont....

	7	8	9
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Record	record single images and simple units.	examine and simplify basic shapes and spaces;	record objects alone and in compositions;
Investigate	select and identify line, value and texture in the natural and made-made environment for image-making.	employ space, proportion and relationships for image-making;	employ and arrange elements and principles to make compositions;
Communicate	use expressiveness in their use of elements in the making of images.	use expressiveness in their use of elements in the making of images.	use expressiveness in their use of elements in the making of images;
Articulate and Evaluate	learn to use the basic vocabulary of art criticism in description of their work.	use the vocabulary of art criticism to develop a positive analysis of their work.	use the techniques of art criticism for analysis and comparison of art works.

	10 STUDENTS WILL:	11 STUDENTS WILL:	12 STUDENTS WILL:
Record	combine description, expression, and cognition in the drawing process.	draw for confidence and consolidation of head to hand skills.	achieve personal style.
Investigate	develop and refine drawing skills and styles.	develop and refine drawing skills and styles.	develop and refine drawing skills and styles.
Communicate	investigate varieties of expression in compositions.	explore a personal selection of expressions.	exhibit a personal style through in-depth studies.
Articulate and Evaluate	use the vocabulary and techniques of art criticism to analyze their own works.	use the vocabulary and techniques of art criticism to interpret and evaluate both their works and works of others.	use the vocabulary and techniques of art criticism to analyze and evaluate their own work in relation to the works of professional artists.

Scope and Sequence

compositions

COMPOSITION IS A SEARCH FOR A UNIFIED VISUAL STATEMENT. IT ARTICULATES MEANING THROUGH CONTROL OF ELEMENTS AND THEIR RELATIONSHIPS. THE STUDENT ORGANIZES VISUAL MATERIAL TO GENERATE THOUGHT AND TO MAKE THOUGHT VISIBLE.

COMPONENTS

Students will develop competence with the components of images: media, techniques, and design elements.

RELATIONSHIPS

Students will analyze the relationships among components of images.

ORGANIZATIONS

Students will express meaning through control of visual relationships.

cont....

Scope and Sequence
Compositions

	7	8	9
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Components	experiment with color effects on compositions. experiment with techniques and media within complete compositions of two and three dimensions.	create compositions in both two and three dimensions. experiment with the transformation of space in compositions.	create compositions in both two and three dimensions. become familiar with the use of transparency and opacity in the creation of compositions. investigate the effects of controlling form, color and space in response to selected visual problems.
Relationships	learn to use the basic vocabulary of art criticism in description of their work.	investigate the use of pattern and emphasis in the creation of compositions. use the vocabulary of art criticism to develop a positive analysis of their work.	experiment with the principles of dominance, emphasis and concentration in the creation of compositions. use the techniques of art criticism for analysis and comparison of art works.
Organizations	explore the transformation of form in composition: progression, alteration exaggeration.	experiment with value, light, atmosphere and color selection to reflect mood in composition.	investigate the effects of modifying color, space and form to change pictorial style.

	10	11	12
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Components	extend their knowledge of and familiarity with the elements and principles of design through practice in composing two and three dimensional images. solve teacher-directed problems of unity and emphasis in creating compositions.	use non-traditional approaches to create compositions in both two and three dimensions.	use personal experiences as sources for image-making.
Relationships	solve teacher-directed spatial problems of movement and direction in the creation of compositions. use the vocabulary of art criticism to develop and accept analyses of their own work.	solve teacher/student-developed problems by varying the dominance of design elements for specific visual effects. use the vocabulary and techniques of art criticism to interpret and evaluate both their own works and the works of others.	develop and solve design problems. use the vocabulary and techniques of art criticism to analyze and evaluate their own works in relation to the works of professional artists.
Organizations	experiment with various representational formats. be conscious of the emotional impact that is caused and shaped by a work of art.	demonstrate control over various components of compositions.	develop a portfolio of works which will represent their personal style.

Scope and Sequence

encounters

ART-MAKING ARTICULATES THOUGHT AND IMAGINATION. THROUGH IMAGES WE COMMUNICATE WITH ONE ANOTHER WITHIN OUR COMMUNITIES AND ACROSS TIME AND CULTURES. ENCOUNTERS WITH THE SOURCES, TRANSFORMATIONS AND IMPACT OF IMAGES ARE ESSENTIAL FOR UNDERSTANDING ART.

SOURCES OF IMAGES

Students will investigate natural forms, man-made forms, cultural traditions and social activities as sources of imagery through time and across cultures.

TRANSFORMATIONS THROUGH TIME

Students will understand that the role and form of art differs through time and across cultures.

IMPACT OF IMAGES

Students will understand that art reflects and effects cultural character.

	7	8	9
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Sources of Images	identify similarities and differences in expressions of selected cultural groups.	investigate form and structure of natural and man-made objects as sources of images.	consider the natural environment as a source of imagery through time and across cultures.
Transformations Through Time	recognize the significance of the visual symbols which identify the selected cultural groups.	compare interpretations of natural form and structure in the creation of man-made artifacts through time and across cultures.	identify thematic and stylistic variation of representational works as characteristics of certain periods.
Impact of Images	search for contemporary evidence relating to themes studied.	consider the impact of man-made structures upon human activity and taste in the modern world.	become aware of the importance society places upon various works of art.

	10	11	12
	STUDENTS WILL:	**STUDENTS WILL:**	**STUDENTS WILL:**
Sources of Images	investigate the process of abstracting form from a source in order to create.	recognize that while the sources of images are universal, the formation of an image is influenced by the artists' choice of medium, the time and the culture.	research selected artists and periods to discover factors in the artists' environments that influence their personal visions.
Transformations Through Time	compare the image content of certain periods.	investigate the impact of technology on the intentions and productions of the artist.	analyze the factors that generate a work of art, or an artistic movement: the experiences of artists and the impact of the culture.
Impact of Images	become aware of the relationship of function and form in artistic forms.	acquire a repertoire of visual skills [illegible]l for the comprehension of different art forms.	question sources of images that are personally relevant or significant to them in contemporary culture.

The Guide

Introduction

This guide provides the teacher with the means to plan an art program that is clearly outlined with specific objectives and descriptions of concepts and experiences. The objectives are organized to accommodate sequential learning over the grades, and are derived from the goals and philosophy of the program.

The format of the guide is descriptive rather than prescriptive: it describes appropriate objectives and concepts for each grade level in a systematic order based on the three aspects of art learning - Drawings, Compositions and Encounters. Concepts, or units of knowledge and understanding, and Study Approaches, or means by which objectives can be reached, are described for each objective. Planning of units and lessons has not been prescribed; rather, the ordering and emphasis of material have been left to the individual teacher. The material is set out sequentially by grades to enable teachers to plan programs with definite, ordered objectives and content that is balanced in the three components of visual learning. The Junior High School Program of Studies describes the compulsory elements of this curriculum: it is expected that all objectives for each grade will be included in the overall term plan.

The guide assumes that teachers will plan a program for the whole year, develop lessons using sequential and related learning experiences, and use a variety of methods and strategies in teaching the lessons. This type of long-range planning, based on objectives, is of benefit to the entire art program. It provides clear justification of the purposes and needs of the art program within the total school program. It sets out goals and objectives to facilitate evaluation of programs and student progress. It allows teachers to explain the focus, approaches and evaluation methods of their programs to students, parents, fellow teachers and administrators.

Attitudes to Art

Art in the Schools

The attitudes of teachers, administrators, students and parents toward the role of art in education is a fundamental influence on art education in the schools. These attitudes reflect those in society generally, but they also reflect the degree of awareness and knowledge people possess about art and art education. In order to encourage the support of parents, teachers should make an effort to inform their students' parents of the goals and activities of their art program. Parents, administrators and other teachers can be informed about the nature and value of art programs through well-organized, documented exhibits of student work.

Art and Culture

The attitudes of students are closely related to those of the adults in their lives, so teachers have the responsibility to exhibit open acceptance of a variety of art forms. All teachers should be aware of the wide variety of attitudes that exist toward different art forms and interpretations of the art of different cultures. The aim of this curriculum with regard to cultural diversity is to increase awareness and understanding of a wide range of purposes and concepts of art and to enable students to appreciate art's many forms. Particularly when treating

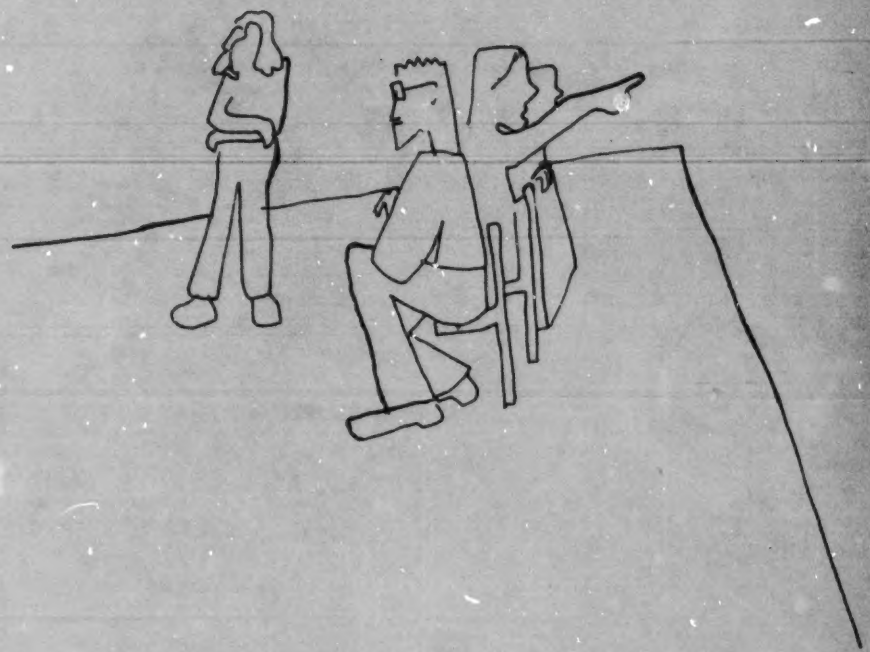
cont....

Art and Culture (cont...)

Encounters concepts and when discussing examples of art from other times and cultures, material that involves religious, political, social or cultural interpretations may be sensitive for some class members. Religious topics and matters of deep cultural significance should be treated fairly and respectfully. Ideas like "primitive", "legend", "myth", and "magic" are culture-specific and thus require that teachers recognize their sensitivity. Since art cannot be separated from groups of people, their beliefs or their values, it is important that a fair consideration be exemplified in the school setting.

The Role of Administrators

Teachers need to feel that the role of art in the education of students is seen as important and essential. Teachers need to feel that there is support for the extra effort required to implement a successful and relevant art program. Administrators should familiarize themselves with the curriculum guide and encourage teachers to follow it. They should ensure adequate financial support and facilitate the acquisition of necessary resources, materials and equipment. Adequate space and appropriate timetabling are also administrative responsibilities. Administrators can show support for the quality of the art program by demonstrating recognition and support of in-service as a necessary component of program implementation and professional development. Administrators can be assisted in these tasks by art supervisors and consultants in their school division who can be contacted for help in program planning, in-service and professional development.



Program Design

Organization

The format of the guide moves from general descriptive material to more specific outlines of concepts and study approaches. Information on evaluation procedures is provided at several levels.

The general goals of the curriculum as introduced previously are separated into Drawings, Compositions and Encounters, and the material presented for each grade level is presented in these three divisions:

1) Drawings encompasses the recording, investigating, communicating, articulating and evaluating aspects of making images.

2) Compositions deals with the components, relationships and organizations involved in the creation of images.

3) Encounters involves the way of looking at images and artifacts: finding ideas for making art (sources of images), learning about art made by others and changing images (transformations through time), and learning to understand and appreciate the purposes and effects of art (impact of images).

Each of these aspects of Drawings, Compositions and Encounters can be seen to correspond to a program goal, and each has specific objectives associated with it for each grade level.

Scope and Sequence

The first section of the guide contains the Scope and Sequence charts of objectives for each level from 7 to 12, separated into Drawings, Compositions and Encounters sections. These charts show the sequential, developmental nature of learning in the three areas and illustrate the relationships between the sections for each grade level.

Objective and Concept Pages

The next section of the guide contains Objectives pages and Concept pages, separated by grade level. For each grade, Drawings, Compositions and Encounters objectives each occupy a separate Objective page, followed by a number of Concept pages. The Objective pages list the concept statements derived from each objective as well as criteria that can be used to evaluate student progress with regard to that objective.

Concept pages follow each Objective page. Each of these contains:

Concept: - a statement of the knowledge which the student must acquire based on the objective stated at the top of each page;

Focus: - a description of the topics and themes with more specific ideas relating to the concept;

Study Approaches: - statements proposing the ways the concept can be taught or learned with suggested activities and topics for discussion;

cont....

PROGRAM DESIGN (cont...)

Evaluation Approaches: - a summary of methods that can be used to evaluate student learning. These are based on the objective stated at the top of the page and the methods, strategies and suggestions outlined in Focus and Study Approaches. Evaluation criteria listed on the Objective page can be applied through these methods. The criteria for progress, the behaviors and evidence of learning, are thus outlined.

Resources: - a list of reference books, specific textbook references, suggested images (slides, reproductions, filmstrips, pictures, , films and/or media sources compiled so as to contain appropriate material related to Concepts, Focus and Study Approaches.

So as to see in a new way CB.

Resources

The following learning resources have been listed and are available through the School Book Branch of Alberta Education:

Basic Resources

Grade Seven - Student Text:

Riddell, Bruce. Art in the Making. Australia: The Jacaranda Press, 1982. (Distributed by Gage Publishing Ltd.)

Grade Eight - Student Text:

Gatto, Porter, Selleck. Exploring Visual Design. Worcester, Massachusetts: Davis Publications Inc., 1978. (Distributed by Fitzhenry and Whiteside Ltd.)

Grade Nine - Student Text:

Still to be determined.

Recommended Resources

Grade Seven - Teacher Resources:

Peterson, Ann. Art Basics+ Teacher's Source Book. Canada: Oxford University Press, 1983.
Simmons and Winer. Drawing: The Creative Process. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1977.
Junior High Basic Slide Set - Packet "A" plus "Grade Seven" additional packet.

Grade Eight - Teacher Resources:

Elsen, Alfred E. Purposes of Art, Fourth Edition. Holt, Rinehart and Winston, 1981.
Simmons and Winer, Drawing: The Creative Process. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1977.
Junior High Basic Slide Set - Packet "A" plus "Grade Eight" additional packet.

Grade Nine - Teacher Resources:

Elsen, Alfred E. Purposes of Art, Fourth Edition. Holt, Rinehart and Winston, 1981.
Simmons and Winer, Drawing: The Creative Process. Englewood Cliffs, New Jersey: Prentice Hall Inc., 1977.
Riddell, Bruce. Art in the Making. Australia: The Jacaranda Press, 1982. (Distributed by Gage Publishing Ltd.)
Junior High Basic Slide Set - Packet "A" plus "Grade Nine" additional packet.

Supplementary Resources

A supplementary curriculum publication entitled Art Junior High: Teacher Resource is available to accompany the Curriculum. This resource includes the following titles:

- Sample Unit Plans
- Facilities, Equipment and materials
- Art Displays, Art Shows and Art Contests
- Careers in Art
- Glossary
- Resources
- Hazardous Art Materials and Occupational Safety

Available from the Alberta School Book Branch.

Using the Guide: Planning

One or more of the three basic divisions - Drawings, Compositions or Encounters - can be used as a starting point for developing art units and programs. It is important to stress that teachers should integrate and balance all three approaches in their programs. The concepts and objectives are ordered for ease of location and are not necessarily meant to be dealt with separately or in sequence. Concepts can be ordered separately or in groups, selected from one division, two or all three to develop lessons and units that reach across the three areas of Drawings, Compositions and Encounters.

The Encounters section particularly contains material that can provide examples and discussion topics as well as themes and idea sources for the other two divisions. Unit of study for each grade should be designed to meet the objectives for that grade, and all objectives in the three divisions for each grade should be included in the plan for that grade. Whether the objectives are approached separately or in groups is left to the teacher's discretion, but some combinations will be necessary to construct a program that meets the time constraints of the junior high school timetable. Sample unit and lessons plans can be found in the Appendix.

The choice of media through which the objectives will be met is left flexible, although some suggestions have been made in the Study Approaches section of Concept pages. This has been done to allow teachers to accommodate their individual teaching situation, student needs and skills, facilities and preferences, as well as to emphasize the priority of visual learning strategies over technical skill development as a focus for program planning. It is anticipated that teachers will make decisions about media and techniques in a manner that enhances their own program priorities, meets the needs of students and allows them to work in both two and three dimensions at each level of the program.

Above all, the information provided here is intended to be content-rich, allowing teachers to use it as a source for yearly and daily planning. The lists of concepts and study approaches should be a starting point for the development of programs that are custom-designed for particular groups of students, facilities and teachers.

Preparing Your Program

The best approach to program development is a dynamic, comparative process in which you, the planner, move from the general to the particular and back to the general - between the macro-levels (the broad goals and objectives of your overall program) and the micro-levels (the fine details of single activities, effective methods, ideas, resources, and the individual teaching situations of the school). The steps in this reflexive process are as follows:

Step 1. Study the Existing Program

Study Objectives and Concept pages designated for the grade level you are planning. Highlight those that seem most readily compatible with your teaching situation. List those that correspond to aspects of your existing program. Finally list those that are receiving little or no attention in your program. This analysis provides a base of information about areas of success, overlap and neglect in your curriculum.

cont....

Step 2. Design a New Plan

Look for areas in greatest need of development. For example, you may be neglecting the Encounters aspect of the program or perhaps the students need more opportunities to analyse and talk about their own art. Develop a list of Objectives and Concepts that need attention in your new plan. Devise a balance sheet that ensures that you are incorporating all three divisions - Drawings, Compositions and Encounters. Incorporate the tried-and-true features of your existing program under the Objectives and Concepts to which they correspond. You will probably be surprised to find that many of your existing approaches can be couched in the terms of this guide.

Step 3. Develop Themes

Freely generate as many ideas as you can, forming a list of themes for part of the program. Brainstorm to extend the list of possible themes. Refer to the concept sheets, particularly Focus and Study Approaches for help in finding new ideas, concepts, activities and discussion approaches. Develop a list of Unit Themes that have lots of potential for utilizing new and old ideas. Review the balance sheet from the previous step. Reconsider the goals and objectives of the program. Group objectives and concepts beside these new unit themes.

Step 4. Extend the Unit Outlines

For every Unit theme, list big and small ideas, key issues, major concepts, minor facts, art problems, questions, possible student activities, resources, evaluation strategies, materials and readings. Select the Unit themes that produce the fullest lists. Make them the key segments of your year plan.

Go back through this process until you have exhausted all your ideas. The Units that have been developed most completely will form the framework of the year plan for that grade. Make sure each objective has been included in at least one unit outline.

Plan the order of Units through the year. Try to develop a sequence that allows you to re-state, re-inforce and build on previous concepts throughout the year.

Step 5. Break the Units into Lesson Sequences

Identify the main concepts, groups of concepts, key issues and activities that will form the content of lessons. Build in appropriate evaluation approaches that reflect the objectives of the unit and the standards or criteria you expect students to achieve.

Do any early planning necessary to ensure adequate supplies are available, special audio-visual resources are delivered and field trips are arranged.

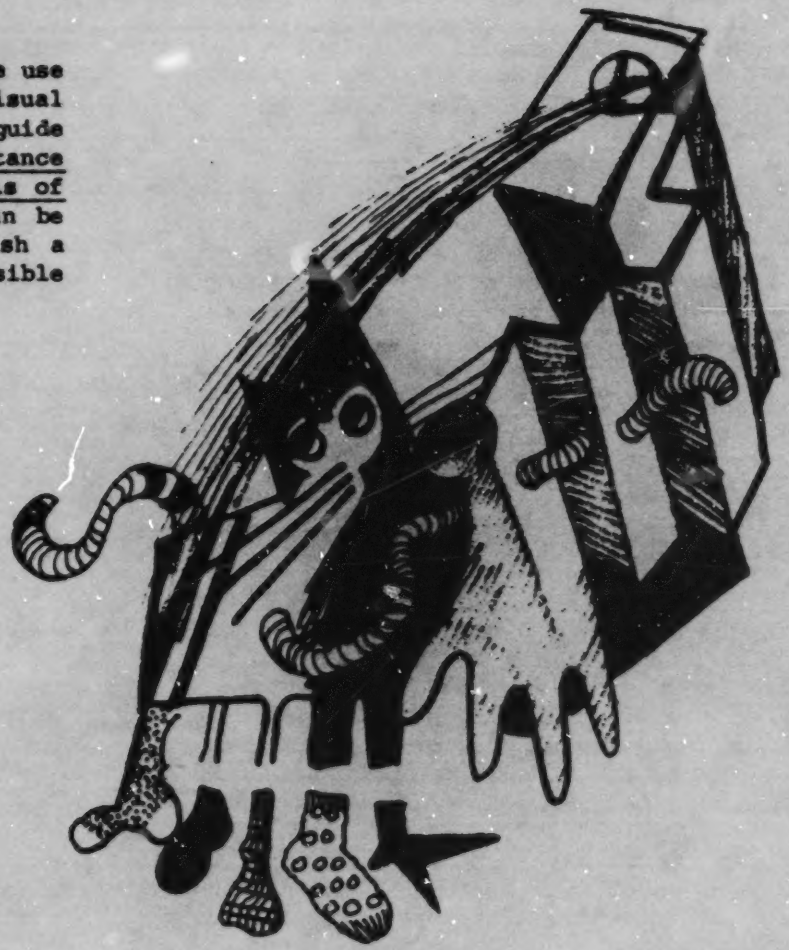
Go back and fill in any more spaces in other units, comparing and overlapping concepts that can be reinforced across several units. (See the sample unit and lesson plans in Appendix A).

cont....

PREPARING YOUR PROGRAM (cont...)

Note: Identifying Necessary Resources

An essential component of this program is the use of large art reproductions, slides or other visual materials. Suggestions are made throughout the guide for use and sources of these materials. The importance of these resources to the fulfillment of the goals of this program cannot be over-emphasized. Many can be borrowed, but it would be preferable to establish a permanent collection so they are readily accessible within each school.



Using the Guide: Teaching Strategies

Lesson Preparation

The guide is planned to include many varied approaches to teaching art. There is no one correct way to present an art lesson. Individual teachers and students will experience success with different approaches, methods and strategies. The more variety in the presentation of lessons, the more likely it becomes that junior high school students will respond positively to different aspects of the program and be motivated to learn. This guide assumes, however, that lessons will be planned completely and that attention will be paid to planning sequential and related lessons.

Attention should be given to the strong emphasis on the use of visual references and resources in each lesson, including Canadian, Alberta and local resoruces. Another emphasis is on the development of vocabulary, discussion and critical skills. Therefore, oral and written response to visuals should be incorporated into the art program. The importance of ongoing and complementary evaluation practices requires the inclusion of deliberate evaluation methods in the planned activities of each lesson and unit outlines. (See Appendix D - Evaluation). Other important components of the junior high school art experience include field trips and visiting experts, the exploration of the natural and constructed environment, and attention to the social and cultural milieu of the students, school and community. (See Appendices E - Art Criticism, I - Glossary, and J - Resources.)

Special Students

Teachers of junior high school art programs aim their planning to the needs of the average student. Not infrequently, plans must be adjusted in instances where students with special needs and abilities are encountered. Because the junior high art program is concept-based, the means by which those concepts are taught can be expanded or contracted to suit the recipients. Gifted students and those with learning problems can be accommodated with this curriculum by extending, augmenting or simplifying the tasks required. It should be possible, after an initial assessment of the student's individual capacities, to devise special learning activities that will allow students to achieve success in all three areas - Drawings, Compositions and Encounters.
(See Appendix C Special Students)

Special Events

Whenever possible, special cultural events in the school and community should be reflected in the art program. Events such as historical displays, art shows, special museum exhibits, trade fairs and expositions, local holidays and celebrations can provide visual imagery, ideas, motivation and discussion themes for lessons that stem from Encounters objectives. they can also provide examples for discussions in association with specific concepts and general sessions of critical analysis of works of art and artifacts.

By utilizing events of current and direct interest to students, teachers can build real associations for students between the happenings in their own world and more universal ideas about art. The students can see that the themes, styles and purposes of art can arise from phenomena that they experience in their own lives. This recognition of the value of art in their own environment is necessary for the full understanding, interpretation and cherishing of art that form the goals of this curriculum.

Section I

Objectives and Concepts

GRADE SEVEN

Objectives and Concepts
Grade Seven

Drawings

STUDENTS WILL:

Record

RECORD SINGLE IMAGES AND SIMPLE UNITS.

Concepts:

A. Recording change and movement of figures is one of the purposes of drawing.

B. Describing the internal and external boundaries of forms is one of the purposes of drawing.

C. Describing the planes and volumes of forms is one of the purposes of drawing.

Investigate

SELECT AND IDENTIFY LINE, VALUE AND TEXTURE IN THE NATURAL AND MAN-MADE ENVIRONMENT FOR IMAGE-MAKING.

Concepts:

A. Lines can vary in direction, location, quality emphasis, movement and mood.

B. Value in drawing is affected by the qualities of surfaces and the qualities of light.

C. Texture, as the character of a surface, can be depicted in drawing by the arrangement of line and marks.

Compositions

STUDENTS WILL:

Components 1

EXPERIMENT WITH COLOR EFFECTS ON COMPOSITIONS.

Concepts:

A. Primary colors combine to create secondary and tertiary colors.

B. Color schemes create certain moods in images.

C. Color schemes direct attention.

Components 2

EXPERIMENT WITH TECHNIQUES AND MEDIA WITHIN COMPLETE COMPOSITIONS OF TWO AND THREE DIMENSIONS.

Concepts:

A. Sculptures can be formed using materials in additive and subtractive ways to demonstrate formal and informal balance.

B. Relief compositions can be assembled or formed using materials in additive or subtractive ways.

C. Two-dimensional materials can be used to make compositions demonstrating simple pictorial space.

Encounters

STUDENTS WILL:

Sources of Images

IDENTIFY SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF SELECTED CULTURAL GROUPS.

Concepts:

A. Symbolic meanings are expressed in different ways by different cultural groups.

B. Different cultural groups use different materials to create images or artifacts.

Transformations Through Time

RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

Concepts:

A. Artifacts can have religious, magical and ceremonial meanings.

B. Power and authority can be symbolized in various ways.

C. Visual symbols are used for identification and status by people in groups.

D. External influences may have modified the imagery of a cultural group over time.

Communicate

BE EXPRESSIVE IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concepts:

A. Mood or emotion in an image can be affected by the balance of values and the quality of lines.

B. Characteristic qualities of a person or object can be emphasized by the quality of line used in an image.

C. Unusual combinations of shapes can suggest the invention of fantasy or mysterious images.

D. Strong, definite use of line suggests energy and clarity of images.

Articulate and Evaluate

LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN DESCRIPTION OF THEIR WORK.

Concepts:

A. The skill of describing materials and techniques used in creating an image is part of learning to talk about art.

B. The skill of identifying design elements used in creating an image is part of learning to talk about art.

C. Identifying and discussing one's problems in drawing and composing images is part of learning to talk about art.

D. Discussing one's responses to one's own drawing and images is part of learning to talk about art.

Relationships 1

LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN DESCRIPTION OF THEIR WORK.

Concepts:

A. Terms describing materials, techniques, subject matter and design elements comprise the basic vocabulary of art.

B. Identifying problems associated with image-making is part of learning to analyze and criticize one's own art works.

Organizations 1

EXPLORE THE TRANSFORMATION OF FORM IN COMPOSITION: PROGRESSION, ALTERATION, EXAGGERATION.

Concepts:

A. The concept of change over time can be expressed through a series of drawings.

B. Imaginary forms can be created by altering or recording parts of images.

Impact of Images

SEARCH FOR CONTEMPORARY EVIDENCE RELATING TO THEMES STUDIED.

Concepts:

A. Religious, magical or ceremonial images used in contemporary society can be identified.

B. Authority, power or politics in contemporary society may be described in image form.

C. The ways people generate visual works can be influenced by a number of factors.

OBJECTIVE: STUDENTS WILL RECORD FIGURE IMAGES AND SIMPLE UNITS.

CONCEPTS

A. Recording change and movement of figures is one of the purposes of drawing.

B. Describing the internal and external boundaries of forms is one of the purposes of drawing.

C. Describing the planes and volumes of forms is one of the purposes of drawing.

EVALUATION CRITERIA

A. Students increase their ability to depict movement and action in their drawings.

B. Students are more aware of internal details as well as external edges of forms.

C. Students utilize a greater range of ways of describing surfaces and volumes in their drawings.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD SINGLE IMAGES AND SIMPLE UNITS.

Concept: A. Recording change and movement of figures is one of the purposes of drawing.

Focus:

Creating the illusion of motion and change in two-dimensional forms:

- Recording movement, developing spontaneous response.
- Working toward more careful observation of form.

Study Approaches:

- Make drawings of the movement and activities of single figures and groups, through time.
- Practise instant gesture sketches. Work from 30-seconds student poses, filmstrip stops.
- Work from objects: drop a scarf, make a gesture drawing of the fall and result.

Resources:

- Books

  Riddell, B., Art in the Making. Drawing, pp. 12-14; Form, p. 30; Movement, p.43; People, p. 52-53; Realism, etc., p. 76.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Gestural drawing and line - Index.
  Peterson, A., Art Basics+ - Teacher's Sourcebook. Line, pp. 2-8.
  Ocvirk, O., et.al., Art Fundamentals: Theory and Practice. 4th ed. Ch. 4.

- Visuals

  Degas, 'Dancers Practicing at the Bar' c.1876, pastel.
  Gericault, 'Two Horses Cavorting' 1818, pencil
  Futuristic, Impressionistic Drawings.

- Film

  NFB categories - Animated and Experimental films.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for changes that indicate that the student is attending to change, action. Look for quick responses. Evaluate for improvement. (Portfolio should contain early and late examples.)

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD SINGLE IMAGES AND SIMPLE UNITS.

Concept: B. Describing the internal and external boundaries of forms is one of the purposes of drawing.

Focus:

Figure and ground separation:

- Using contour lines to define internal and external edges of figures and objects.
- Recording shapes and spaces - learning to observe the differences.
- Working toward a more careful observation of form.

Study Approaches:

- Describe a silhouette of an object or person using a simple outline.
- Draw the negative spaces which separate and surround forms.
- Draw costumed figures.
- Make contour drawings in series from objects in the environment, i.e., rows of coats, lunchboxes, classroom furniture, etc. Highlight dominant area by silhouettes or other linear treatments.

Resources:

- Books

  Riddell, B., Art in the Making. Shape and Form, pp. 28-31; Line, pp. 26-27; Realism, etc., p. 76.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Contour Studies - Index.
  Peterson, A., Art Basics+ - Teacher's Sourcebook. Shape, p. 18.
  Betti, C. and T. Sale, Contemporary Approach to Drawing. Positive and Negative Space, pp. 41-65.

- Visuals

  T. Lautrec, 'Yvette Guilbert' pastel.
  van Gogh, 'View of Arles' 1888.
  Lautrec's figural studies.
  Niviaksiak (Man Hunting at Sea Hole)
  Whiten (February, 1975)
  Proch (Rainbow Mask)

Evaluation Approaches:

(See Record Concept A.)
Drawing portfolios or sketch books. Look for increased treatment of the insides of objects, surrounding spaces.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD SINGLE IMAGES AND SIMPLE UNITS.

Concept: C. Describing the planes and volumes of forms is one of the purposes of drawing.

Focus:

The concepts of mass and volume:

- Variation in quality of line and tone to suggest volume.
- Recording depth, thickness, solidarity.

Study Approaches:

- Observe various kinds of marks: dots, dashes, calligraphic lines.
- Make studies of objects with complex surfaces such as old shoes, bags.
- Use dots of various sizes and clusters to show changing surfaces (e.g. Bridget Riley)
- Construct cardboard models of simple geometric shapes: cylinder, cone, etc. Use contour/gesture/shading to interpret. Use spotlights, colored gels to illuminate and emphasize surface shading.
- Make simple studies of interiors of rooms, objects, half-face studies.

Resources:

- Books

  Riddell, B., Art in the Making. Line, pp. 26-27; Space, p. 44.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Interiors, Chap. 3.
  Ocvirk, O., et.al., Art Fundamentals: Theory and Practice. 4th ed. Line, Chap. 4; Shape, Chap. 5; Space, Chap. 9.

- Visuals

  Seurat, 'Stone Breakers' c.1881, conte.
  Marin, 'Lower Manhattan' 1920, watercolour.
  Rembrandt's etchings: cross-hatching and line quality.
  B. Riley: optical illusion of surface and volume.
  L. Harris ('Maligne Lake").

- Films

  NFB category: Canadian Pastel Drawings.

Evaluation Approaches:

(See Record Concept A.)
Drawing portfolios or sketchbooks. Check for an increased variation in the kinds of marks and the ways surfaces are described. Look for efforts to describe volumes and planes through drawing.

Grade Seven **DRAWINGS** Investigate

OBJECTIVE STUDENTS WILL SELECT AND IDENTIFY LINE, VALUE AND TEXTURE IN THE NATURAL AND MAN-MADE ENVIRONMENT FOR DRAWING.

CONCEPTS

A. Lines can vary in direction, location, quality, emphasis, movement and mood.

B. Value in drawing is affected by the qualities of surfaces and the qualities of light.

C. Texture, as the character of a surface, can be depicted by the arrangement of lines and marks.

EVALUATION CRITERIA

A. Students demonstrate a greater repertoire of kinds of lines in their drawings.

B. Students increase their awareness of, and use of dark and light values in their drawings.

C. Students increase their awareness of, and use of simulations of texture in their drawings.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL SELECT AND IDENTIFY LINE, VALUE AND TEXTURE IN THE NATURAL AND MAN-MADE ENVIRONMENT FOR IMAGE-MAKING

Concept: A. Lines can vary in direction, location, quality, emphasis, movement and mood.

Focus:

Variety of lines and marks in drawing:

- Lines can describe form and surface.
- Lines can describe smoothness and roughness.
- Lines can suggest rhythm and mood.

Study Approaches:

- Line designs: Twist and form long narrow strips of white tag into 3-D structures; draw these.
- Paint linear designs on 3-D objects. Evaluate 3-D flow and effect (do all sides relate?).
- Make white masks. Decorate with line designs.
- Work with "light lines" - a flash-light in a darkened room used to trace linear patterns on a screen.
- Make slides of line designs. Project lines on drapes and draw resulting forms.
- Draw rhythmic lines which interpret a piece of music.

cont....

Resources:

- Books

  Riddell, B., Art in the Making. Line, p. 26; Texture, p. 36; Movement, p. 43.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Chap. 2, pp. 37-42.
  Peterson, A., Art Basics+ - Teacher's Sourcebook. Line, pp. 2-9.
  Betti, C. and T. Sale, Contemporary Approach to Drawing. Line Quality, pp. 99-130.

- Visuals

  Graves, 'Joyous Young Pine'.
  Moore, 'Tube Shelter Perspective'; any drawings of the Underground; studies for sculpture.
  Delacroix, 'Armored Figure on Horseback'.
  Olsen's drawings.

Evaluation Approaches:

Drawing portfolios or sketchbooks that contain early to late works. Look for increased variation of line character.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL SELECT AND IDENTIFY LINE, VALUE AND TEXTURE IN THE NATURAL AND MAN-MADE ENVIRONMENT FOR IMAGE-MAKING

Concept: A. Lines can vary in direction, location, quality, emphasis, movement and mood.

STUDY APPROACHES (cont...)

- Make a "name diagram": lines as writing that convey visually the meaning of the words they represent in script.
- Microscopic drawing - use magnifying glasses to reduce objects to linear designs.
- Use computer and computer software packages and input devices: e.g., computer drawing tools to explore line variations.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL SELECT AND IDENTIFY LINE, VALUE AND TEXTURE IN THE NATURAL AND MAN-MADE ENVIRONMENT FOR IMAGE-MAKING

Concept: B. Value in drawing is affected by the qualities of surface and the qualities of light.

Focus:

Variety of tones in drawing:

- Value is the relative degree of lightness or darkness given to an area - shadows, surface texture affect value.

Study Approaches:

- Use contour drawings from "Record" and highlight dominant areas with texture. Dark and light values are acheived by varying application of medium (e.g., charcoal, pencil, watercolor, or ink).
- Construct cardboard models of geometric shapes. paint white. Darken room. Highlight objects. Vary lighting angles and compare the influence of shadow on how we perceive form.
- Attach strong textural surfaces to these models. vary lighting and media in drawings of them.

Resources:

- Books

  Riddell, B., Art in the Making. Tone, pp. 34-35.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Value, pp. 43-45.
  Peterson, A., Art Basics+ - Teacher's Sourcebook. Texture, pp. 40-49; Contrast, pp. 80-82.
  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. 4th ed. Value, Chap. 6.

- Visuals

  Daumier, 'Third Class Carriage'.
  Seurat, 'Stone Breakers'.
  Michelangelo, 'Draped Figure'.
  Monet, Seurat; Pratt ('Good Friday'); Bloore ('White Mural').

- Films

  NFB categories - Canadian Pastel Drawings; Cartoons.

Evaluation Approaches:

(See Drawing - Investigate - Concept A.)
Portfolios or sketchbooks. Look for increased use of dark and light values to describe surfaces.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL SELECT AND IDENTIFY LINE, VALUE AND TEXTURE IN THE NATURAL AND MAN-MADE ENVIRONMENT FOR IMAGE-MAKING

Concept: C. Texture, as the character of a surface, can be depicted in drawing by the arrangement of lines and marks.

Focus:

Variety of surfaces described in drawing:

- Creating the illusion of touch - developing the tactile response.

Study Approaches:

- Prepare texture "dictionaries" - collections of photos of textures and rubbings that require line analysis:
  a) several textures mounted and reproduced in a chart;
  b) texture edges (land meets water/rock meets grass/concrete meets brick) draw as above;
  c) pictures of textures with cut out sections mounted on paper - complete missing section by linear means.

- "Texture problem" cards - suggestions of images such as "brick", "rotting wood": students make images that describe the qualities suggested.

- Collect collage materials with patterns and repeated surface textures. Make a composition that can be translated into a drawing or weaving that simulates these patterns and textures.

Resources:

- Books

  Riddell, B., Art in the Making. Collage, etc., p. 19; Texture, pp. 36-37; Land, pp. 58-59; Realism, etc., p. 76.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Texture, pp. 49-51.
  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. 4th ed. Texture, Chap. 7.

- Visuals

  van Gogh, 'The Zouave' 1888, ink.
  Matisse, 'The Plumed Hat' 1919, ink.
  Picasso, Braque - Analytic Cubism.
  Goya ('Los Caprichos').
  Archimbaldo ('Water').

Evaluation Approaches:

Include texture studies in drawing portfolios or sketchbooks. Check for range and variation, observation of detail. Look for more use of texture in subsequent drawings.

OBJECTIVE STUDENTS WILL BE EXPRESSIVE IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

CONCEPTS

A. Mood or emotion in an image can be affected by the balance of values and the quality of lines.

B. Characteristic qualities of a person or object can be emphasized by the quality of line used in an image.

C. Unusual combinations of shapes can suggest the invention of fantasy or mysterious images.

D. Strong, definite use of lines and marks suggests energy and clarity in images.

EVALUATION CRITERIA

A, D. Students increase their ability to express ideas and feelings through the use of varied values and qualities of line.

B. Students use a greater variety of lines to express the character of people or objects in their drawings.

C. Students create ideas more freely from imagination.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL BE EXPRESSIVE IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: A. Mood or emotion in an image can be affected by the balance of values and the quality of lines.

Focus:

Expressive tone:

- The degree of lightness or darkness affects the mood of an image.
- Direction, location, quality and kind of line also affect mood.

Study Approaches:

- Establish moods by playing music, reading poetry. Have students analyse effects and then select a mood.
- Select a portfolio of colored pictures: reproduce as studies of value, using only black, white and greys.
- Make drawings inspired by ideas such as 'line as ... cat walking, fighting animals, family images or particular personalities'.

Resources:

- Books

Riddell, B., Art in the Making. Line, p. 26-27; Tone, pp. 34-35; Contrast, p. 46; Harmony, p. 47; Cubism. etc., p. 78.
Simmons, S. and M. Winer, Drawing - The Creative Process. Abstraction, pp. 251-252.
Ocvirk, O., et.al., Art Fundamentals: Theory and Practice. 4th ed. Value, Chap. 6.
Chaet, B., The Art of Drawing.

- Visuals

Ingres, 'Portrait of M. Guillon-Lethiere' 1815.
Rembrandt, 'A Cottage Among Trees' c.1652, ink wash.
Kollwitz, lithographs; A.Y. Jackson paintings ('Barns').

Evaluation Approaches:

Have students make verbal or written statements about the themes of their drawings. Look for more emphatic use of darks/lights to give mood to drawing.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL BE EXPRESSIVE IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: B. Characteristic qualities of a person or object can be emphasized by the quality of line used in an image.

Focus:

Expressive line:

- Intensity texture for emphasis.
- Use expressive line to symbolize human qualities, portray age or personal characteristics.

Study Approaches:

- Develop a repertoire of kinds of lines and marks that suggest such ideas as:

- old age	- fresh
- "worn out"	- meandering
- shiny and new	- jolly
- bold	- graceful
- delicate	- powerful
- sloppy	- dignified

  then use those kinds of lines to make images of people and objects that emphasize their characteristic qualities.

- From pictures of changing objects prepare sequential drawings of an object from new to old - i.e., a toothpaste tube, new car to old car, new shoe to old shoe - using expressive lines.

Resources:

- Books

  Riddell, B., Art in the Making. Focal Point, . 41; Line, pp. 26-27; Expressionism, . 78.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Texture, pp. 49-50; Characterization, pp. 205-209.
  Betti, C. and T. Sale, Contemporary Approach to Drawing. Line Quality, pp. 99-130.

- Visuals

  da Vinci, 'Fire Grotesque Heads' 1490, drawings of people.
  Watteau, 'Head Studies'.
  Lindisfarne, Gospels 'St. Matthew'.
  Delacroix, 'Tiger Mauling a Wile Horse' 1828.
  Durer - drawings of people ('Barbara Durer').

- Films

  NFB categories - Animated and Experimental films.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Use early and late examples of student's work. Look for increased use of textures and line variation.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL BE EXPRESSIVE IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: C. Unusual combinations of shapes can suggest the invention of fantasy or mysterious images.

Focus:

Expressive form:

- Imagination and invention - distortion, exaggeration, and transformation of shapes of objects to shift the meaning of drawn images.

Study Approaches:

- Associate and juxtapose common objects to create imaginary creatures and places.
- Do analytical drawings of organic and inorganic objects, geometric forms. Randomly select a few to create fantasy objects, creatures or places (e.g., extra-terrestrial creatures, land of spheres or triangles).
- Have students write explanatory statements or short stories about their fantastic drawings.

Resources:

- Books

  Riddell, B., Art in the Making. Animals, pp. 66-67; Machines, pp. 68-69; Sky, pp. 62-63.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Imagination, pp. 252-257.
  Hanks, K. and L. Belliston, Rapid Viz. Graphic Creation, pp. 122-131.
  Roukes, N., Art Synectics. Imaging and Transforming, pp. 23-48; Paradox, pp. 113-136.

- Visuals

  Masson, 'Battle of the Fishes'.
  Miro, 'Self Portrait' 1937-38.
  Ernst, 'Horde' 1927, forttage; other works.
  Tanguy's drawings and paintings.
  Science fiction creatures.

- Films

  NFB categories - Imaginary Creatures; Surrealistic Paintings.

Evaluation Approaches:

Look for inventive changes, unusual combinations. Check correspondence of written statements and drawing details.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL BE EXPRESSIVE IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: D. Strong, definite use of lines and marks suggests energy and clarity in images.

Focus:

Expressive marks:

- Use of lines and marks as design elements.
- Bold, decisive lines and marks can make visual exclamations.

Study Approaches:

- Consider lettering as a line design: poster lettering, calligraphy. Prepare posters, logos, family symbols using simplified visual symbols. Also - signs, trademarks.
- Analyze cartoons that use decisive line. Note expressive value of a few simple marks. Make cartoon images that express ideas, events with a minimal number of lines using teacher-provided themes.
- Select a song/poem with a quantity of words easily visualized. Combine words and images. Create images with the words.
- Use computer and computer software packages and input devices to explore the development of expressive marks through this medium.

Resources:

- Books

Riddell, B., Art in the Making. Point, 24-25; Line, pp. 26-27.
Simmons, S. and M. Winer, Drawing - The Creative Process. Line, pp. 37-42; Caricature, pp. 205-209.
Hanks, K. and L. Belliston, Rapid Viz. Graphic Express, pp. 116-122.
Mendelowitz, D. Guide to Drawing. Chap. 4.

- Visuals

Munch, 'The Scream' drawing.
Durer, 'Knight on Horseback', pen.
Calligraphic calendars by different Calligraphic Guilds.
Cartoons and Posters; Olsen.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for increased variety of line, increase in use of strong, definite lines. Observe student confidence in use of medium to create decisive lines.

OBJECTIVE STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN THE DESCRIPTION OF THEIR WORK.

CONCEPTS

A. The skill of describing materials and techniques used in creating an image is part of learning to talk about art.

B. The skill of identifying basic design elements used in creating an image is part of learning to talk about art.

C. Identifying and discussing one's problems in drawing and composing images is part of learning to talk about art.

D. Discussing one's responses to one's own drawings and images is part of learning to talk about art.

EVALUATION CRITERIA

A. Students describe materials used in their own drawings with increasing fluency.

B. They are able to identify more elements of design in their own drawings.

C. Students begin to be able to describe problems of visual order in their own work.

D. Students begin to state reasons for their judgements of their own work.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN THE DESCRIPTION OF THEIR WORK.

Concept: A. The skill of describing materials and techniques used in creating an image is part of learning to talk about art.

Focus:

Identification of materials and techniques:

- Being able to describe the materials and techniques used in one's own work.
- Understanding the importance of proficiency with the medium in conveying the intended image.

Study Approaches:

- Have discussions between student and teacher.
- Students write a short descriptive statement to accompany each product which describes materials and techniques used.
- Students respond to specific questions about the above aspects of their own imagery.
- They discuss preferences for materials and techniques in small group settings.
- On several squares prepare a repeated single image using different media - select a favorite one and enlarge.
- Students incorporate the vocabulary of computer graphics in their descriptions of emerging media.

Resources:

- Books

  Riddell, B., Art in the Making. Drawing, pp. 12-13; Collage, etc. p. 19.

  Selections of descriptions or definitions may be made from references and resources cited on previous 'Concept' pages.

- Visuals

  Slides as appropriate.

- Students' works

Evaluation Approaches:

Teacher-student interviews. Use a checklist to assess the student's growth in ability to describe materials used and their purposes.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN THE DESCRIPTION OF THEIR WORK.

Concept: B. The skill of identifying design elements used in creating an image is part of learning to talk about art.

Focus:

Line, value, texture:

- Analysis of basic components of the student's own images.
- Working toward an understanding that one can describe one's own works using correct art terms.

Study Approaches

- Written and oral analysis.
- Keep a journal of "Reflections and Images" - impressions, statements about art works.
- Written statements to accompany each product describing predominant design elements of that work.

Resources:

- Books

  Riddell, B., Art in the Making. Basic Design, pp. 22-37.

  Selections of descriptions or definitions may be made from references and resources cited on previous 'Concept' pages.

- Visuals

  Slides as appropriate.

- Students' works

Evaluation Approaches:

Teacher-student interviews, written statements and journals. Look for increasing ability to pick out design elements in their own work, and to use correct art terms in descriptions.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN THE DESCRIPTION OF THEIR WORK.

Concept: C. Identifying and discussing one's problems in drawing and composing images is part of learning to talk about art.

Focus:

Describing and resolving individual drawing problems:

- Working toward an understanding that analytical thinking is part of making art.

Study Approaches:

- Discussions between student and teacher to identify areas of concern and security:

  "I feel best about . . ."
  "_____ needs more control or practice."
  "This rendering could be more convincing . . ."

- Problems areas may be noted in student journals.

Resources:

- Visuals

  Slides as appropriate.

- Students' works

- Films

  NFB categories - Canadian Paintings; Canadian Indian Paintings; Robert Bateman.

  ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Teacher-student interviews. Look for increasing ability to describe their work and problems they encounter.

Grade: SEVEN **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN THE DESCRIPTION OF THEIR WORK.

Concept: D. Discussing one's responses to one's own drawings and images is part of learning to talk about art.

Focus:

Aesthetic response:

- Looking for the most effective aspects of the individual student's work.
- Toward an understanding that one can respond verbally to the content in one's own works.

Study Approaches:

- Discussions between student and teacher about the positive or effective aspects, as seen by student:

  "I feel best about . . ."
  "I like to draw (animals, monsters) etc. . . ."
  "I might like to develop some more works along the lines of . . ."

- Student responses may also be noted in student journal, with reasons for their statements.

Resources:

- Visuals

  Slides as appropriate.

- Students' works
- Films

  NFB categories - Canadian Engravings; Canadian Paintings.

  ACCESS - Art Category in Curriculum Index.

Evaluation Approaches:

Teacher-student interviews. Look for increasing ability to describe the affective aspects of their own work.

OBJECTIVE STUDENTS WILL EXPERIMENT WITH COLOR EFFECTS ON COMPOSITIONS.

CONCEPTS

A. Primary colors combine to create secondary and tertiary colors.

B. Color schemes create certain moods in images.

C. Color schemes direct attention.

EVALUATION CRITERIA

A-C. Students show increasing awareness of the effects of color. They work with color processes more skillfully.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL EXPERIMENT WITH COLOR EFFECTS ON COMPOSITIONS.

Concept: A. Primary colors combine to create secondary and tertiary colors.

Focus:

Elementary color theory:

- Introduction of the theories of color relationships, sources of color.
- Concept of pigments.
- Rudiments of color mixing.

Study Approaches:

- Use color changes to express action and movement in gesture studies.
- Pattern repetition as an extension of ENCOUNTERS culture studied. Select dominant patterns and designs of that culture to use in a two- or three-dimensional composition. Use the traditional colors associated with the art of that cultural group.
- Begin to expand color mixing abilities with different media. See previous concepts.
- Washes of landscapes, buildings.
- Complete compositions using limited color schemes.

Resources:

- Books

  Riddell, B., Art in the Making. Color, pp. 32-33; Impressionism, etc. p. 76; Space, p. 44; Painting, pp. 20-21.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Color, pp. 51-53.
  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. 4th ed. Color, pp. 94-121.
  Peterson, A., Art Basics+ - Teacher's Sourcebook. Color.

- Visuals

  Monet, 'Water Lilies', detail - center.
  Vermeer, 'Young Woman with a Water Jug' 1660.
  Bellows, 'Dempsey and Firpo' 1924.
  Leger, 'The City'.
  Morriseau's paintings ('Thunderbird with Inner Spirit').
  Seurat's paintings.

Evaluation Approaches:

Portfolio. Examples of varied uses of color in several compositions. Look for variety of colors used; use of secondary and tertiary colors in effective combinations.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL EXPERIMENT WITH COLOR EFFECTS ON COMPOSITIONS.

Concept: B. Color schemes create certain moods in images.

Focus:

Color relationships: contrast/harmony; warm/cool; inviting/threatening.

- "A single color by itself may have a certain character, but that character may be greatly changed when the color is seen with other colors." (Ocvirk, Bone, Stinson and Wigg, 1975, p. 108)

Study Approaches:

- Select an important event. Compose an image using appropriate warm or cool colors.
- Make complete compositions. Use a simple image repeated several times using different color groups to create different moods. Use images from Drawings as subjects.
- Expand color mixing abilities within different media, e.g., pastels, tempera paints, dyes for wool or batik, glazes, watercolors.
- Record findings about color experiments in notebooks.
- Design an advertisement for an event. Select colors and media that will enhance the mood of the event.

Resources:

- Books

  Riddell, B., Art in the Making. Color, pp. 32-33; Impressionism, etc. p. 76; Space, p. 44.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Color, pp. 51-53.
  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. 4th ed. Color, pp. 94-121.

- Visuals

  van Gogh, 'Night Cafe'.
  Goya, 'Shootings of May 3, 1808'.
  Seurat, 'A Sunday Afternoon at the Grande Jatte" 1885.
  Leger, 'The City'.
  Colville's paintings ('The Train').
  J.E.H. MacDonald's paintings ('Tangled Garden').

- Films

  NFB categories - Portrait Painting; Folk Art; Sculptures.

102 cont....

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL EXPERIMENT WITH COLOR EFFECTS ON COMPOSITIONS.

Concept: B. Color schemes create certain moods in images.

Evaluation Approaches:

- Students write statements describing the theme or mood they wished to portray through color. Look for statements that are appropriate for experience level and medium.

- Look for effective portrayal of mood through color; agreement through the student's stated intentions and the effect of the finished work.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL EXPERIMENT WITH COLOR EFFECTS ON COMPOSITIONS.

Concept: C. Color schemes direct attention.

Focus:

Effective use of color:

- Primary colors.
- Emphasis, relative areas of color.
- Advancing and receding color.

Study Approaches:

- Develop a finished composition that uses strong contrasts to emphasize one design element. Select from Drawings texture, value, line studies.
- Begin to expand color-mixing abilities within different media. (See previous concept.)
- Devise a geometric pattern with three centres of interest. Select and arrange color groups that would give attention to one of these centres.

Resources:

- Books

  Riddell, B., Art in the Making. Color, pp. 32-33; Impressionism, etc. p. 76; Space, p. 44.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Color, pp. 51-53.
  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. 4th ed. Color, pp. 94-121.

- Visuals

  Cezanne, 'Boy in the Red Vest' 1890-95.
  Gainsborough, 'Blue Boy'.
  Nolde, 'The Last Supper'.
  Stella, 'Jasper's Dilemma' 1962-63.
  Group of Seven paintings.
  Arp-low reliefs.
  Vasarely.
  Newman, ('Who's Afraid of Red, Yellow, Blue, I').

- Films

  NFB categories - Cape Dorset, Graphic Arts, Quebecois Sculptures.

cont....

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL EXPERIMENT WITH COLOR EFFECTS ON COMPOSITIONS.

Concept: C. Color schemes direct attention.

Evaluation Approaches:

Student-teacher critiques. Assess the effectiveness of the chosen colors to give emphasis to the dominant elements. Student statements should display understanding of concept.

OBJECTIVE STUDENTS WILL EXPERIMENT WITH TECHNIQUES AND MEDIA WITHIN COMPLETE COMPOSITIONS OF TWO AND THREE DIMENSIONS.

CONCEPTS

A. Sculptures can be formed using materials in additive and subtractive ways to demonstrate formal and informal balance.

B. Relief compositions can be assembled or formed using materials in additive or subtractive ways.

C. Two-dimensional materials can be used to make compositions demonstrating simple pictorial space.

EVALUATION CRITERIA

A. Students demonstrate a knowledge of formal and informal balance in sculptural forms.

B. Students understand the concepts of additive and subtractive in relief sculpture.

C. Students display an understanding of the concept of figure and ground in two-dimensional works.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS II

Objective: STUDENTS WILL EXPERIMENT WITH TECHNIQUES AND MEDIA WITHIN COMPLETE COMPOSITIONS OF TWO AND THREE DIMENSIONS.

Concept: A. Sculptures can be formed using materials in additive or subtractive ways to demonstrate formal and informal balance.

Focus:

Elements of three-dimensional composition:

- Additive approach to sculpture: construction, modelling, organizations of found objects.
- Formal and informal balance.
- Subtractive approach to sculpture: carving, sanding, scraping, cutting.

Study Approaches:

- Observe and discuss examples of formal and informal balance.
- Make imaginary towers out of a variety of materials.
- Make fantasy forms of animals, people, activities.
- Make product design incorporating product and package. May extend to lettering/poster designs for DRAWING.

  Make simple figure studies with additive, subtractive methods.
- Combine shapes by a similar treatment or decoration.

cont....

Resources:

- Books

  Riddell, B., Art in the Making. Construction, pp. 14-15; Balance, pp. 42-43.
  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. Three-dimensional Works, pp. 147-171.

- Visuals

  Marisol, 'The Family'.
  Smith, 'Hudson River Landscape', steel.
  Picasso, 'Head of a Bull' (combination).
  Calder, 'Lobster Trap and Fish Tail' 1939, mobile.
  Brancusi, 'Mme. Pogany' 1912, marble.
  Rodin, 'The Thinker', bronze.
  Easter Island, 'Rapa Nui', (statues - lava).
  Gilhooli - frog sculptures.
  Fafard - figures.
  Moore - figures.
  Totem poles.

- Film

  NFB categories - Sculpture; Quebecois Sculpture; Inuit; North American Indian Sculpture; Carvings.

cont....

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS II

Objective: STUDENTS WILL EXPERIMENT WITH TECHNIQUES AND MEDIA WITHIN COMPLETE COMPOSITIONS OF TWO AND THREE DIMENSIONS.

Concept: A. Sculptures can be formed using materials in additive or subtractive ways to demonstrate formal and informal balance.

STUDY APPROACHES (cont...)

- Make paper sculptures.
- Make personal totems - as an extension of ENCOUNTERS-IMPACT.
- Select a prominent location in the community. Design and construct a maquette of a sculpture that would be suitable for the area. Record a description of the proposed sculpture in a notebook.

Evaluation Approaches:

Small group critiques. Each student explains the sculptural technique used. He describes his theme. Assessment between student and teacher would then consider the effectiveness of the design to convey the imagined image and display the concepts of balance.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS II

Objective: STUDENTS WILL EXPERIMENT WITH TECHNIQUES AND MEDIA WITHIN COMPLETE COMPOSITIONS OF TWO AND THREE DIMENSIONS.

Concept: B. Relief compositions can be assembled or formed using materials in additive or subtractive ways.

Focus:

The concept of sculptural surface:

- Assemblage.
- Surface modelling: greater and lesser degrees of depth, extension.
- The principle of emphasis applied to surface quality.

Study Approaches:

- Make a design for school doors: small tiles as models, school symbols developed in relief.
- Make geometric assemblages using color and texture to create depth.
- Make an off-loom weaving, combining natural substances or objects to focus on single point of interest.

Resources:

- Books

  Riddell, B., Art in the Making. Construction, pp. 79; Focal Point, p. 41.
  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. Three-dimensional Works, pp. 147-171.

- Visuals

  Parthenon - West Frieze, 'Two Horsemen at Canter'; other reliefs.
  Ghiberti - East Doors, 'Gate of Paradise' 1425-52.
  Egyptian - Herdsmen and Cattle.
  Nevelson, 'Sky Cathedral' 1958, other assemblages.
  Nicholson, 'Relief' 1961.

- Film

  NFB categories - Carving; Yarn Paintings; Sculptures.

Evaluation Approaches:

Assessment of each student's contribution to the project would be based on his/her demonstration of understanding of the process of relief sculpture, and the effectiveness of his/her deisgn for that purpose.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** COMPONENTS II

Objective: STUDENTS WILL EXPERIMENT WITH TECHNIQUES AND MEDIA WITHIN COMPLETE COMPOSITIONS OF TWO AND THREE DIMENSIONS.

Concept: C. Two-dimensional materials can be used to make compositions demonstrating simple pictorial space.

Focus:

Concept of distance suggested by arrangements of shapes:

- Figure - ground concept.
- Confrontation and competition of shapes and spaces.

Study Approaches:

- Using a variety of 2D materials, cut out abstract shapes; arrange a variety of shapes to suggest spatial depth.
- Draw and cut out profiles, using high contrast materials.
- Using computer software packages and input devices (computer drawing tools) develop simple compositions using simple geometric shapes.

Resources:

- Books

  Riddell, B., Art in the Making. Printmaking, pp. 16-18; Painting, p. 20; Shape, pp. 28-29; Space, p. 44.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Experiments from Chap. 3, 4, and 5.

- Visuals

  Degas, 'Dancers Practicing at the Bar' 1876.
  Moore, 'Tube Shelter Perspective'.
  Gainsborough, 'Blue Boy'.
  Rembrandt, 'A Cottage Among the Trees'.
  van Gogh, 'Night Cafe'.
  Stella, 'Jasper's Delemma'.
  Byzntine Mosaic, 'Emperor Justinian and His Retinue'.
  Matisse - cut outs.
  Vasarely.
  Town ('In Memory of Pearl McCarthy').
  Escher's works.

Evaluation Approaches:

Assessment of the student's completed compositions would be based on demonstrated understanding of figure/ground, spatial depth. Checklist format may be appropriate.

OBJECTIVE STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN DESCRIPTION OF THEIR WORK.

CONCEPTS

A. Terms describing materials, techniques, subject matter and design elements comprise the basic vocabulary of art.

B. Identifying problems associated with image-making is part of learning to analyze and criticize one's own art works.

EVALUATION CRITERIA

A. Students describe the artistic features of their own works with increasing fluency.

B. Students begin to be able to describe problems of visual order in their own work.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS

Objective: STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN DESCRIPTION OF THEIR WORK.

Concept: A. Terms describing materials, techniques, subject matter and design elements comprise the basic vocabulary of art.

Focus:

The vocabulary of art-making:

- Identifying and describing the components of art, as these relate to areas studied.
- Particular focus on materials, techniques, design elements or principles, subject or content, theme or meaning.

Study Approaches:

- Describe, define and use the correct terms for each process and element of art used by the students.
- Discuss works with students; have students use correct terminology to describe own work.
- Make short descriptive statements to accompany each composition, describing materials and techniques used.
- Students may be required to respond to specific questions about aspects of their own imagery through interviews, worksheets, notebooks or tape-recordings.

Resources:

- Books

  Riddell, B., Art in the Making. Vocabulary from sections studied.

  Descriptive terms and processes can be derived from classroom instruction. Terms may also be selected from refererces and resources listed on 'Concept' pages.

- Visuals

  Slides as appropriate.

- Students' works

Evaluation Approaches:

Student-teacher interview or small group discussion. Assessment based on appropriate use of terms to describe student's own work. Student's written statement: assess for appropriate use of terms.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS

Objective: STUDENTS WILL LEARN TO USE THE BASIC VOCABULARY OF ART CRITICISM IN DESCRIPTION OF THEIR WORK.

Concept: B. Identifying problems associated with image-making is part of learning to analyze and criticize one's own art works.

Focus:

Problems of creating visual order:

- Noticing the aspects of making images that the students find difficult.
- Analyzing works to pick out problem areas.
- Making changes in images as students are working on them.

Study Approaches:

- Discussions between students and teacher.
- Students can be required to describe problem areas when questioned by teacher.
- Students can be required to identify where and why different solutions arose to initial problem.
- Students can be asked to identify technical problems that concern him.
- The above discussions can also be contained in written form in their journal or "Reflections and Images".

Resources:

- Books

  Hanks, K. and L. Belliston, Rapid Viz. Another Way of Learning, pp. 5 and on.

- Visuals

  Slides as appropriate.

- Students' works

Evaluation Approaches:

Student-teacher interview. (see study approaches). Assessment would be based on student's willingness and ability to analyze his/her own work and the thoroughness of the description.

OBJECTIVE STUDENTS WILL EXPLORE THE TRANSFORMATION OF FORM IN COMPOSITION: PROGRESSION, ALTERATION AND EXAGGERATION.

CONCEPTS

A. The concept of change over time can be expressed through a series of drawings.

B. Imaginary forms can be created by altering or rearranging parts of images.

EVALUATION CRITERIA

A-B. Students transform ideas creatively using at least two means.

A-B. Students create ideas more freely from imagination.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL EXPLORE THE TRANSFORMATION OF FORM IN COMPOSITION: PROGRESSION, ALTERATION AND EXAGGERATION.

Concept: A. The concept of change over time can be expressed in a series of drawings.

Focus:

Serial images:

- Transition of one object into another.
- Real and imagined metamorphcses.

Study Approaches:

- Through a series of five drawings, change an ordinary household object into a "horrific creature".
- Draw a particular still life several times over a period of several days.
- Make a series of shadow drawings, changing the light angle.
- Using a mirror, make a series of self-portraits over several weeks. Compare the drawings at the end of the term for changes in drawing style and emphasis on certain features.
- Use a photo-copier to create multiple images that can be incorporated into compositions that involve paste-ups, distortions, reductions and block-outs.

Resources:

- Books

  Riddell, B., Art in the Making. Drawing, pp. 12-13; Print-making, pp. 16-18.

  Hanks, K. and L. Belliston, Rapid Viz. Shading, pp. 60-73.

  Roukes, N., Art Synectics. Imaging and Transforming Activities, pp. 23-48.

- Visuals

  Rembrandt, 'Self-Portrait' 1627, pen and wash.
  Rembrandt, 'Self-Portrait' 1633, chalk.
  Rembrandt, 'Self-Portrait' 1657, pen.
  Monet, haystack studies.
  Escher's works.

- Students' works

Evaluation Approaches:

Assessment of finished work by the teacher should consider the gradual transition, care and thoroughness of the drawings, imaginative quality, and variety of design skills displayed. Use checklists, conferences with students.

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL EXPLORE THE TRANSFORMATION OF FORM IN COMPOSITION: PROGRESSION, ALTERATION AND EXAGGERATION.

Concept: B. Imaginary forms can be created by altering or re-ordering parts of images.

Focus:

Themes from imagination:

- Fantasy, imagination: seeing new possibilities in drawn images.
- Distortion, emphasis on certain features for exaggerated effects.

Study Approaches:

- Cut up magazine images or old drawings. Rearrange or supplement to distort or change recognizeable features.
- Draw a square grid over a magazine image. Develop a composition that uses a different scale or kind of grid to record the first image.
- Draw cartoons and caricatures. Use ENCOUNTERS-TRANSFORMATIONS THROUGH TIME for content.
- Make deliberate combinations of unrelated objects, unusual ideas. (See the Synectics wheel in Roukes, N. Art Synectics.)
- Using computer graphics techniques, make a simple cartoon of the composition. Practise rearranging the major shapes as a preliminary exercise to creating compositions in other media: magnify, erase, move, color in, and adjust lines.

Resources:

- Books

  Riddell, B., Art in the Making. Environment, pp. 50-73; Surrealism, etc., p. 79.
  Roukes, N., Art Synectics. Imaging and Transforming Activities, pp. 23-48; Paradox, pp. 113-125.

- Visuals

  Tanguy, 'Furniture of Time' 1939.
  Dali, 'Persistence of Memory' 1931.
  Leger, 'The City'.
  Dubuffet, 'Business Prospers'.
  Ernst, 'Horde' 1927, frottage.
  Cartoons.
  Surrealists.
  Archimbaldo's paintings ('Water').

- Films

  NFB categories - Surrealist Paintings; Imaginary Creatures.

Evaluation Approaches:

Assessment of the student's finished work should be based on creative rearrangement or distortion of images, skill and control in ordering design features, and ability to develop a theme to a finished work.

OBJECTIVE STUDENTS WILL IDENTIFY SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF SELECTED CULTURAL GROUPS.

CONCEPTS

A. Symbolic meanings are expressed in different ways by different cultural groups.

B. Different cultural groups use different materials to create images or artifacts.

EVALUATION CRITERIA

A. Students demonstrate increasing awareness of the ways cultural groups are identified by visual symbols.

B. Students begin to recognize the relationship between a culture's tools and materials and its art forms.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL IDENTIFY SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF SELECTED CULTURAL GROUPS.

Concept: A. Symbolic meanings are expressed in different ways by different cultural groups.

Focus:

Art forms:

- Selections of various cultural or ethnic groups may provide sources for identifying the various purposes art forms serve. Look at portraits, masks, busts, statues, totems, guardian figures, make-up, effigies.

  - North and South American natives.
  - Folk art of different regions.
  - Early Canadian art and craft forms.
  - Far Eastern dynasties.
  - European cultures.
  - African cultures.
  - Youth groups.
  - Local sub-cultures.
  - Local ethnic groups.

Study Approaches:

- Observe slides or actual artifacts from different ethnic or cultural sources.

- Identify major themes or purposes that indicate specific needs of various groups, such as religious/ceremonial purposes, authority/power purposes or self-/group-identification purposes.

cont....

Resources:

Available books and visual resources, as well as artifacts that relate to selected groups.

- Books

  Feldman, E., Becoming Human Through Art.
  Profiles, Cultural Heritage Branch, Alberta Culture.
  Macnair, P., et. al., The Legacy. West Coast Indians)
  Grade Seven Social Studies Curriculum Guide and associated visuals or artifacts in the schools.

- Visuals

  Slides as appropriate. Photographs may be made of local and available artifacts. See Appendices for further sources.

- Films

  NFB categories - Handcrafts; North American Indian Paintings; Pastel Drawings; Carvings; Inuit; Huichol Indians; Cape Dorset.

cont....

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL IDENTIFY SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF SELECTED CULTURAL GROUPS.

Concept: A. Symbolic meanings are expressed in different ways by different cultural groups.

STUDY APPROACHES (cont...)

- Keep records of kinds of artifacts as related to group needs with sketches of particular designs.
- Keep notebooks (sketches as well as written ideas).
- Draw inferences from this concept to Drawing and Compositions activities.

Evaluation Approaches:

Note student participation in discussions, willingness to identify and describe characteristics of different art forms.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL IDENTIFY SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF SELECTED CULTURAL GROUPS.

Concept: B. Different cultural groups use different materials to create images or artifacts.

Focus:

Art forms that characterize different cultures:

- Materials used by different cultures depend upon accessibility, related cultural value and appropriateness of material to intent (natural and man-made materials).
- The materials for artifacts and personal decoration can be compared, i.e., stone, straw, wood, fabrics, clay, etc.
- Investigate the relationship between kinds of materials and the needs of the culture.
- Investigate the impact of one culture on another in terms of influence on each other's art forms (e.g., European culture on Inuit art).

Study Approaches:

- Observe examples in slide and picture form.
- Investigate use of materials as related to group's habitat by observation, research.
- Investigate tools and techniques related to materials by observation, research.

cont....

Resources:

Available textual and visual resources, as well as artifacts that relate to selected groups.

- Books

  Elsen, A., Purposes of Art.
  Fleming, W., Arts and Ideas.
  Profiles, Cultural Heritage Branch, Alberta Culture.
  MacNair, P., The Legacy.
  Grade Seven Social Studies Curriculum Guide and associated visuals or artifacts in the schools.

- Visuals

  Slides as appropriate. Photographs may be made of local and available artifacts. See Appendix for further sources.
  Laser disc visuals interfaced with the computer for study and motivation purposes.

- Films

  NFB categories - Handcrafts; Metal Workers; Carvings; Sculptures; North American Indian paintings; Huichol Indians; Inuit; Cape Dorset.

cont....

Grade: SEVEN **Division:** COMPOSITIONS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL IDENTIFY SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF SELECTED CULTURAL GROUPS.

Concept: B. Different cultural groups use different materials to create images or artifacts.

STUDY APPROACHES (cont...)

- Note permanence of works as related to function - observation and discussion.
- Invite visiting speakers or local experts to describe histories or demonstrate techniques.
- Make visits to museums or galleries, if appropriate displays available.
- Make cross-references to activities and concepts in Drawing and Compositions.

Evaluation Approaches:

Note student participation in discussions, willingness to engage in analysis and research of various problems. Short answer tests or quizzes may be appropriate here.

OBJECTIVE STUDENTS WILL RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

CONCEPTS

A. Artifacts can have religious, magical and ceremonial meanings.

B. Power and authority can be symbolized in various ways.

C. Visual symbols are used for identification and status by people in groups.

D. External influences may have modified the imagery of a cultural group over time.

EVALUATION CRITERIA

A-C. Students show increased understanding of various religious and social meanings expressed by the artifacts of other cultures.

D. Students show increased understanding of the factors that cause change in the imagery of another culture.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

Concept: A. Artifacts can have religious, magical and ceremonial meanings.

Focus:

Symbolic and traditional purposes of artifacts:

- Rites of passage and associated personal and public decoration.
- Primitive or ethnic religious artifacts, such as statuary, masks and associated rituals.
- Relationship of group to natural environment (weather, land conditions) as indicated by artifacts and associated rituals.

Study Approaches:

- Observe examples in slide, picture or actual form.
- Observe films or filmstrips that depict selected groups' rituals and artifacts.
- Identify the religious or ceremonial use of artifacts or personal decoration as specific to various groups studied.
- Research and report evidence of groups' belief or religious structures in artifacts related to group or individual activities; use verbal or visual methods.

cont....

Resources:

- Books

  Elsen, A., Purposes of Art.

  Fleming, W., Arts and Ideas.

  Feldman, E., Becoming Human Through Art.

  Profiles, Cultural Heritage Branch, Alberta Culture.

- Visuals

  Slides as appropriate. Artifacts, if availbale, (from Museo-Kits, for example, or from local sources).

  Laser disc visuals.

- Films

  NFB categories - Carvings; Inuit; Cape Dorset; Huichol Indians.

Evaluation Approaches:

Note student participation in discussions. Short answer tests or quizzes may be appropriate. Reports on gallery museum visits may be appropriate. Look for references to cultural concepts in their writing.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

Concept: A. Artifacts can have religious, magical and ceremonial meanings.

STUDY APPROACHES (cont...)

- Research and report evidence of groups' relationship to the natural environment including control of weather, food acquisition, and natural/unnatural events by verbal and visual methods.

- Visit museums/galleries.

Draw inferences from the preceding ideas to students' own work in Drawing and Compositions.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

Concept: 3. Power and authority can be symbolized in various ways.

Focus:

Symbolic purposes of artifacts:

- Group leaders are often indicated by the style or structure of their dwellings as well as personal adornment or regalia.
- Threatening symbols are often conveyed by particular forms of personal adornment.
- Festivals or celebrations are held by groups for various reasons: to honour wealth, expertise, special talents, etc. (as well as for ceremonial or religious purposes).
- Our society has some recognizable symbols of power and authority.

Study Approaches:

- Observe films or slides appropriate to focus.
- Record various groups' power and authority symbols or artifacts in sketch form in student notebooks.
- Identify reasons for festivals or celebrations in particular cultural groups.
- Student presentations describing characteristic symbols of one chosen cultural group. (Related to Grade Seven Social Studies program.)

Resources:

- Books

  Elsen, A., Purposes of Art.

  Feldman, E., Becoming Human Through Art.

  Profiles, Cultural Heritage Branch, Alberta Culture.

  MacNair, P., The Legacy.

- Visuals

  Slides as appropriate. Artifacts, if available, (from Museo-Kits, for example, or from local sources).

  Laser disc visuals.

- Films

  NFB categories - Inuit; Carvings; Huichol Indians.

Evaluation Approaches:

Note student participation in discussions. Look for thoroughness of research, ability to make comparisons between symbols in different cultures, ability to transfer concept to aspects of contemporary life.

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Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

Concept: C. Visual symbols are used for identification and status by people in groups.

Focus:

Artifacts as status and role symbols:

- Investigate group/self identification by the use of masks, costumes, etc. as related to special ability, social status or work role.
- Look at bodily decoration, tattooing as it may be related to special group membership.
- Note that identifications include such things as jewelery, clothing, hair styles, facial and body decorations, vehicles, tools for living.
- Note that identifications serve to locate people as to job, interests, age, cultural groups, as well as status within groups.

Study Approaches:

- Observe/compare ways people are identified across cultures; discuss how these identifications are related to the structure of their society and their belief systems.
- Discuss importance of self and group identifications as related to particular selected groups (prestige, marriage/coming-of-age ritual, survival, mysticism or superstition, etc.).

cont....

Resources:

- Books

  Feldman, E., Becoming Human Through Art.

  MacNair, P., The Legacy.

  Elsen, A., Purposes of Art.

  Profiles, Cultural Heritage Branch, Alberta Culture.

- Visuals

  Slides as appropriate.

  Laser disc visuals.

Evaluation Approaches:

Note student participation in discussions. Look for careful thinking about the social purposes of artifacts as revealed in comments, written work and content of compositions.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

Concept: C. Visual symbols are used for identification and status by people in groups.

STUDY APPROACHES (cont...)

- Student presentations (see previous concept).
- Describe a contemporary cultural group's artifacts of identification as if you were an anthropologist describing an ancient culture or tribe.
- Design and create personal identifications (cachets, name tags, car/clothing decorations, crests, logos, stamps, etc.).
- Use computer graphics to design a modern symbol.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL RECOGNIZE THE SIGNIFICANCE OF THE VISUAL SYMBOLS WHICH IDENTIFY THE SELECTED CULTURAL GROUPS.

Concept: D. External influences may have modified the imagery of a cultural group over time.

Focus:

Changing symbolism:

- The interaction of two cultural groups may have influenced the indigenous group's need or reasons for certain kinds of imagery.
- Cultural exchanges may have affected the choice and use of materials.

Study Approaches:

- Observe examples in slide or picture form of artifacts created by indigenous cultures both before and after contact with other, external civilizations (e.g., Inuit works before and after European influence).
- Discuss the positive and negative aspects of cultural interaction, i.e., growth, loss of identity, wider access to materials, techniques, commercialization.
- Share personal situations and observations re: these contacts.
- Discuss the local folk art, and changes over time.

Resources:

- Books

  Feldman, E., Becoming Human Through Art.

  Profiles, Cultural Heritage Branch, Alberta Culture.

  MacNair, P., The Legacy.

  Elsen, A., Purposes of Art.

- Visuals

  Slides as appropriate.

  Laser disc visuals.

- Films

  NFB categories - Inuit; Cape Dorset; North American Native Paintings; Huichol Indians; Carvings.

Evaluation Approaches:

Note student participation in discussions and recognition of the effects of cross-cultural influences on art forms. Tests and reports may be appropriate.

OBJECTIVE STUDENTS WILL SEARCH FOR CONTEMPORARY EVIDENCE RELATING TO THEMES STUDIED.

CONCEPTS

A. Religious, magical or ceremonial images used in contemporary society can be identified.

B. Authority, power or politics in contemporary society may be described in image form.

C. The ways people generate visual works can be influenced by a number of factors.

EVALUATION CRITERIA

A-C. Students begin to apply the concepts of the previous objective to their own culture. They are able to identify some similarities and differences in the ways social and religious meanings are expressed. They are able to identify some factors that influence the changes in imagery in their own culture.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL SEARCH FOR CONTEMPORARY EVIDENCE RELATING TO THEMES STUDIED.

Concept: a. Religious, magical or ceremonial images used in contemporary society can be identified.

Focus:

Symbolism in contemporary culture:

- Magic in contemporary society may be investigated through use of advertising; also dream imagery as experienced personally or via stories.
- Ceremonial images may be found by examining military, sports groups or social organizations (Cubs, Cades, etc.).

Study Approaches:

- Designing of ceremonial images, e.g., coming-of-age artifacts, costumes, memorabilia for contemporary rituals like graduations, "making the team", getting first bicycle, driver's licence.
- Examine local festivities for sources of design ideas - create artifacts, images related to themes such as Olympiad, community festivals, tournaments, harvests, rodeos, fairs, races.
- Use the archaeologists' approach to describing and analysing contemporary ceremonial images, such as awards, honor badges or certificates.
- Make reports and presentations which combine this concept with previous Encounters concepts.

Resources:

- Visuals

  Slides or photographs as well as actual images, may be created or collected from local and available sources.

  Laser disc visuals.

Evaluation Approaches:

Assess students' abilities to relate these concepts to the previous ones (their own culture to others). Note participation in discussions and projects.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL SEARCH FOR CONTEMPORARY EVIDENCE RELATING TO THEMES STUDIED.

Concept: B. Authority, power or politics in contemporary society may be described in image form.

Focus:

The power of imagery in everyday life:

- Symbols that convey information are found in the public realm; behaviors and attitudes are influenced by images found in magazines, films, T.V. etc. We can discern messages that are both overt and covert.
- The regalia of sub-cultural groups often suggests agreement with social systems.

Study Approaches:

- Select a group to which particular advertising or political campaigns are oriented. Make collections of these images. Analyze for main messages or themes.
- Create symbols that signify an aspect of the local environment and give specific information or direction.
- Use cartooning techniques to suggest points of views or opinions about local issues.
- Apply historical modes of groups studied and revise contemporary images. (e.g., headdresses, artifacts imbued with symbolic power.)
- Make costume or clothing designs that signify one aspect of the concept or focus.

Resources:

- Visuals

  Slides or photographs as well as actual images, may be created or collected from local and available sources.

  Laser disc visuals.

Evaluation Approaches:

Note participation in discussions (see Impact - Concept A). Assess thoroughness of research, ability to apply the concept to student's own experience.

Grade: SEVEN **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL SEARCH FOR CONTEMPORARY EVIDENCE RELATING TO THEMES STUDIED.

Concept: C. The ways people generate visual works can be influenced by a number of factors.

Focus:

Changing reasons for making art:

- Emotional needs for expression may arise from a sense of caring, goodwill or appreciation.
- Emotional needs for expression may arise from a sense of frustration, anger or rebellion.
- Social needs for expression may arise from observations about particular situations.
- Expression may arise from the need to embellish one's self or one's environment.

Study Approaches:

- Discuss student observations regarding all the concepts studied throughout the ENCOUNTERS division.
- Discuss personal observations as they relate to the various focus sections.
- Maintain a journal about the personal background to work done during the year.
- Conduct and present interviews with local artists and artisans.

Resources:

- Books

  Ocvirk, O., et. al., Art Fundamentals: Theory and Practice. Chap. 11.

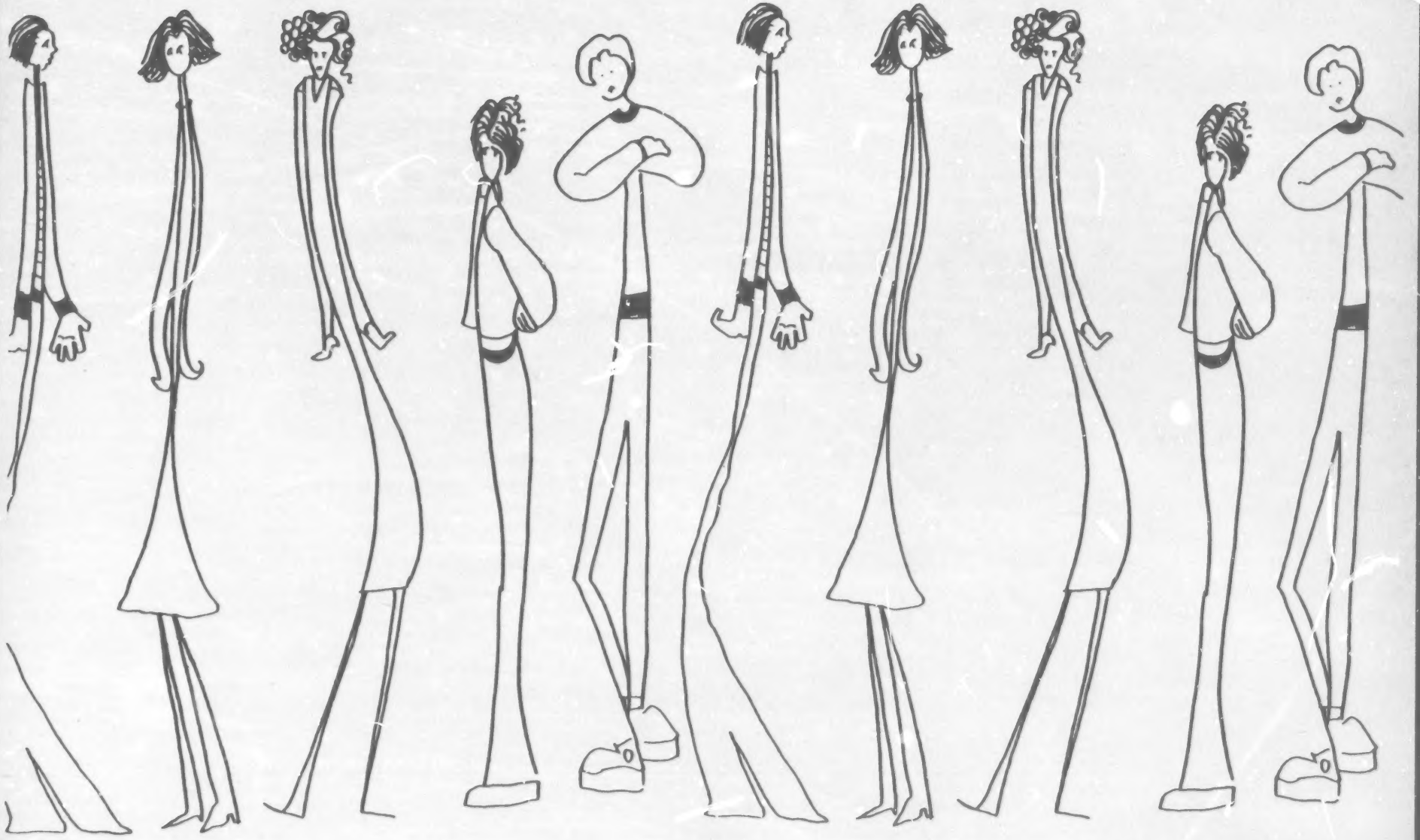
- Films

  ACCESS - Art Category in Curriculum Index.

  NFB - 'Robert Bateman'; 'Yarn Painting'.

Evaluation Approaches:

Note participation in discussions. Look for observations and comments in class and journal that indicate recognition of the various reasons for making art.



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Section II

Objectives and Concepts

GRADE EIGHT

Objectives and Concepts
Grade Eight

Drawings

STUDENTS WILL:

Record

EXAMINE AND SIMPLIFY BASIC SHAPES AND SPACES.

Concepts:

A. Shapes may be organic or geometric.

B. Geometric and organic shapes can be used to create positive and negative spaces.

Investigate

EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concepts:

A. The size of depicted figures or objects locates those objects in relationship to the ground or picture plane.

B. Overlapping figures or objects create an illusion of space in two-dimensional works.

C. The amount of detail depicted creates spatial depth in two-dimensional works.

D. Parallel lines meeting at a vanishing point create linear perspective in two-dimensional works.

Compositions

STUDENTS WILL:

Components 1

CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concepts:

A. Two-dimensional tableaux can be used to depict groups of people in action.

B. Low relief tableaux can be used to depict groups of people in action.

C. Man-made or natural objects can be represented in a variety of three-dimensional media.

Components 2

EXPERIMENT WITH THE TRANSFORMATION OF SPACE IN COMPOSITIONS.

Concepts:

A. Three-dimensional figures or units may be presented as open forms.

B. Value or color can emphasize negative space over positive space.

C. Space can be altered or distorted for special effects in two-dimensional works.

Encounters

STUDENTS WILL:

Sources of Images

INVESTIGATE FORM AND STRUCTURE OF NATURAL AND MAN-MADE OBJECTS AS SOURCES OF IMAGES.

Concepts:

A. Skeletal structure effects the shape and surface of an object, artifact or the human figure.

B. Mass structure has an effect on the shape and form of an object or artifact.

Transformations Through Time

COMPARE INTERPRETATIONS OF NATURAL FORM AND STRUCTURE IN THE CREATION OF MAN-MADE ARTIFACTS THROUGH TIME AND ACROSS CULTURES.

Concepts:

A. Comparisons between natural forms and architectural systems illustrate the functional aspects of natural structure.

B. Natural forms and structures have been interpreted by artists of various cultures for decorative and artistic purposes.

E. Proportion can be analysed by using a basic unit of a subject as a measuring tool.

F. The principles of repetition or emphasis can be applied to achieve unity in two-dimensional works.

Communicate

USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concepts:

A. Line can be used freely and rhythmically to add mood or movement to a two-dimensional image.

B. Points of view can be developed to express certain ideas such as mood or proximity in two-dimensional works.

C. Scale drawings and simple systems can communicate architectural ideas in drawing form.

Articulate and Evaluate

USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR WORK.

Concepts:

A. Identifying and describing techniques and media is part of learning to talk about art.

B. Dominant elements and principles or applications of media can be discussed by students in relationship to the effective solving of their visual problems.

C. Discussing the most appealing, or favorite part of a student's own work is part of learning to talk about art.

Relationships 1

INVESTIGATE THE USE OF PATTERN AND EMPHASIS IN THE CREATION OF COMPOSITIONS.

Concepts:

A. A pattern or motif can be repeated to create certain spatial effects.

B. Motifs can be designed to convey personal identity as in popular or folk-art images.

Relationships 2

USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR WORK.

A. Techniques and a media students have used to make their images can be identified and described.

B. Dominant elements and principles or media applications can be discussed by students in relationship to the effective solving of their visual problems.

C. Discussing the most appealing or favorite part of a student's own work is part of learning to talk about art.

Organizations 1

EXPERIMENT WITH VALUE, LIGHT, ATMOSPHERE, AND COLOR SELECTION TO REFLECT MOOD IN COMPOSITION.

Concepts:

A. Mood in composition can be affected by proximity or similarity of selected figures or units.

B. Mood in composition can be affected by the selection of various color schemes such as intense, aggressive schemes or harmonious, pastel schemes.

C. Mood in composition can be enhanced by the intensity of the light source and the value of the rendered shading.

Impact of Images

CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

Concepts:

A. Natural forms and structures provide sources for environmental design in the modern world.

B. Structural design of shelters may enhance or inhibit human activities.

C. Decorative and functional works enhance public and private buildings.

Record

DRAWINGS

Grade Eight

OBJECTIVE STUDENTS WILL EXAMINE AND SIMPLIFY BASIC SHAPES AND SPACES.

CONCEPTS

A. Shapes may be organic or geometric.

B. Geometric and organic shapes can be used to create positive and negative spaces.

EVALUATION CRITERIA

A. Students are more aware of different kinds of shapes in art forms and their environment.

B. Students are more aware of positive-negative relationships between shapes and spaces.

Grade: EIGHT **Division:** DIVISION DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL EXAMINE AND SIMPLIFY BASIC SHAPES AND SPACES.

Concept: A. Shapes may be organic or geometric.

Focus:

Perceived qualities of shape and form:

- Identifying and depicting either the regular or irregular qualities of natural and man-made things.
- Basic two-dimensional shapes have no depth. The concepts of depth and form are applied to suggest three-dimensional forms on flat surfaces. For example, circles into spheres.

Study Approaches:

- Make an arrangement of organic and/or geometric objects, and/or man-made elements. Analyze and reduce to simple shapes from different points of view. Reproduce an image of the objects by drawing the simplest shapes.
- List the variety of shapes found within selected objects, using appropriate vocabulary in notebooks, with drawings.
- Using geometric shapes, additional lines can create 3-D objects.
- Use contour and/or continuous lines to investigate the qualities of organic shapes and objects (e.g., simple organic shapes, shoes, etc.).

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Shape and Form, Chap. 4.

  Simmons, S. and M. Winer, Drawing - The Creative Process.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed. Shape, Chap. 5.

- Visuals

  Cezanne; Braque; Leger.

- Students' Works

- Films

  NFB - Check NFB catalogues for films about perception.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for efforts to distinguish between geometric (formalized, regular) and organic (irregular, asymmetrical) forms. Look for use of many varied shapes in different configurations.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL EXAMINE AND SIMPLIFY BASIC SHAPES AND SPACES.

Concept: 1. Shapes may be organic or geometric.

STUDY APPROACHES (cont...)

- Use computer graphics techniques to create geometric shapes.
- Make black-and-white photographs of objects in various lights to record and later analyse the silhouette, or outline form, of the objects.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL EXAMINE AND SIMPLIFY BASIC SHAPES AND SPACES.

Concept: B. Geometric and organic shapes can be used to create positive and negative spaces.

Focus:

Interaction of shapes and spaces:

- Awareness of negative space in two- or three-dimensional works.
- Manipulation of forms to affect the quality of positive and negative spaces.

Study Approaches:

- Select objects with holes, i.e., cups, scissors, etc. or focus on spaces between objects. Make shapes of the negative shapes/spaces. Draw objects by only drawing negative spaces.
- Do a complete linear drawing of a still life, from classroom set up, on colored paper. Cut out dominant negative spaces. Mount on white. (COMPOSITIONS-COMPONENTS 2B).
- In a linear drawing, devise a notation that will treat each negative shape differently.
- Divide rectangular paper in half. Select organic and/or geometric shapes. Arrange shapes by drawing on one half of paper. Distinguish background, overlapping areas and dominant shapes in three kinds of marks. Reverse image and treatment on opposite side. (Use representational objects such as hands, cityscapes, to create mirror image.)

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Shape and Form, Chap. 4.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed. Shape, Chap. 5.
  Wong, W., Principles of Two Dimensional Design.

- Visuals

  Masson, 'Battle of the Fishes'.
  Marin, 'Lower Manhattan'.
  Escher's drawings.
  Town, H. ('In Memory of Pearl McCarthy').

- Students' works

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for aspects of drawings that show recognition of negative spaces surrounding the positive shapes of subjects and figures in drawings. Evaluate for improvement through the term.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL EXAMINE AND SIMPLIFY BASIC SHAPES AND SPACES.

Concept: B. Geometric and organic shapes can be used to create positive and negative spaces.

STUDY APPROACHES (cont...)

- Use a large stretcher frame. Position a single figure in an active positive. Silhouette figure with strong spotlight. Draw/wash negative spaces.
- Use computer, computer software packages and input devices (computer drawing tools) to explore and manipulate design elements of shape and shape.

OBJECTIVE STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

CONCEPTS

A. The size of depicted figures or objects locates those objects in relationship to the ground or picture plane.

B. Overlapping figures or objects create an illusion of space in two-dimensional works.

C. The amount of detail depicted creates spatial depth in two-dimensional works.

D. Parallel lines meeting at a vanishing point create linear perspective in two-dimensional works.

E. Proportion can be analysed by using a basic unit of a subject as a measuring tool.

F. The principles of repetition or emphasis can be applied to achieve unity in two-dimensional works.

EVALUATION CRITERIA

A. Students begin to use larger and smaller figures to create spatial depth in their drawings.

B. They utilize overlapping figures to create spatial depth in their drawings.

C. They recognize that figures and objects seen as closer to the picture plane are usually depicted in greater detail.

D. They begin to use linear perspective in their drawings.

E. They observe relative size of figures more closely and begin to use these observations to regulate proportion in their drawings.

F. Students increase their use of repetition of elements and emphasis of dominant elements as devices to unify the composition of their drawings.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: A. The size of depicted figures or objects locates those objects in relationship to the ground or picture plane.

Focus:

Perceiving and depicting spatial depth:

- Drawings can be made to suggest three-dimensional space.
- In two-dimensional composition, the size of figures or objects suggests their proximity to the viewer.
- The positioning of varied sizes of figures or objects on the picture plane suggests a point of view to the viewer.

Study Approaches:

- Conduct exercises using objects of diminishing sizes and placement. Draw a single image on colored paper. Repeat, with size variations. Cut out. Arrange to show changing relationships in space. Analyze in notebooks.
- Reduce objects in landscape or interior to geometric forms in a linear composition. Create a sense of distance/proximity by first, analysing size relationships, then arranging the drawing to correspond to these relationships.
- Use simple cameras to record and later investigate the relative sizes of near and distant objects.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Contrast, Chap. 9.
  Simmons, S. and M. Winer, Drawing - The Creative Process.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed. Shape, Chap. 5; Space, Chap. 9.

- Visuals

  Degas, 'Dancers Practising at the Bar'.
  Moore, 'Tube Shelter Perspective'.
  Wyeth, 'Christina's World'.
  Carr.

- Films

  NFB - Check NFB catalogues for films about perception.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for drawings that begin to suggest movement towards and away from the picture plane. Evaluate for improvement through the term.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: B. Overlapping figures or objects create an illusion of space in two-dimensional works.

Focus:

- Conventions of spatial depth.

Study Approaches:

- Draw a series of shapes or images. Construct a diorama to show (COMPOSITIONS-COMPONENTS 2) progression into space. Analyze and draw.
- Use repeated shapes or forms, drawn or cut out, arranged in a progression side to side, or top to bottom to display depth. (COMPOSITIONS-COMPONENTS 2- colors opaque to wash can be added, or value changes in a momchromatic scale).
- Draw single-figure poses to show overlapping (e.g., arms crossed in space, feet first, etc.) and to begin study of foreshortening.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Space, Chap. 5.
  Simmons, S. and M. Winer, Drawing - The Creative Process.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed. Shape, Chap. 5; Space, Chap. 6.

- Visuals

  Gericault, 'Two Horses Cavorting'.
  Moore, 'Tube Shelter Perspective'.
  Colville, 'Child and Dog'.
  N. Yates ('Two Space Regina Riot').

- Students' works

- Films

  NFB - Check NFB catalogues for films about perception.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for overlapping of objects and figures to indicate that some are in front of others. Evaluate for improvement through the term.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: C. The amount of detail depicted creates spatial depth in two-dimensional works.

Focus:

Conventions of spatial depth:

- Richness of detail tends to bring objects closer to the viewer.
- Beginnings of atmospheric perspective, and use of shading.

Study Approaches:

- Create a series of two-dimensional shapes (variable sizes possible) drawn on colored paper. Use contrasting inks/media to decorate shapes from high to low density of detail (elaborations of basic design). Place on white background.
- Using an interior setting as subject, make a geometric linear drawing. Apply density of textural detail appropriate to fore, middle and background.
- Draw from a still life set up with classroom objects. Use a strong light source. Apply shading and detail.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Space, Chap. 5; Texture, Chap. 6.

  Simmons, S. and M. Winer, Drawing - The Creative Process.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed. Shape, Chap. 5; Texture, Chap. 7; Space, Chap. 9.

- Visuals

  Homer, 'Life Boat' c.1881.
  Rembrandt, 'A Cottage in the Trees'.
  Group of Seven.
  M. Bodak, 'Shediak Beach'.
  G. Olsen.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for textural variety and careful attention to details that describe surfaces of objects meant to be closest to the picture plane. Evaluate for improvement.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: D. Parallel lines meeting at a vanishing point create linear perspective in two-dimensional works.

Focus:

Conventions of spatial depth:

- Basic shapes become forms by applying linear perspective and/or shading.
- Understanding that a systematic approach to viewing can lead to greater representational accuracy in drawing. (perceptual vs. optical)

Study Approaches:

- Make studies of simple forms in one- and two-point perspective.
- Apply basic two-point perspective to a drawing of a building in the neighborhood. Detail, overlapping, size variation can also be attended to.
- Notebooks can contain written and visual descriptions of perspective problems.
- Use computer graphics techniques to explore one-point perspective.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Space, Chap. 5.

  Simmons, S. and M. Winer, Drawing - The Creative Process.

  Hanks, K. and L. Belliston., Rapid Viz.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed. Shape, Chap. 5; Space, Chap. 6.

- Visuals

  Degas, 'Dancers Practising at the Bar'.
  Moore, 'Tube Shelter Perspective'.
  da Vinci, 'Study for Adoration of the Magi'.
  Durer; optical rooms.
  Colville's paintings ('The Train').

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for use of simple one-point linear perspective in some drawings.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: B. Proportion can be analyzed by using a basic unit of a subject as a measuring tool.

Focus:

Perceiving and depicting relative size:

- Analyze anatomical relationships by using the head as a basic measuring unit; facial and skeletal proportion can be perceived "mathematically".
- Analyze objects, structures, in a similar fashion by identifying a basic, perhaps repeated, measuring unit.
- Concentrate on development of accuracy in estimations of visual relationships.

Study Approaches:

- Gesture drawings are warm-up to using basic units of figure drawing.
- Using a rough measuring system, students measure feet or hands and make drawings (actual size) on paper, using the objects selected as a standard (e.g., finger joint, pencil).
- Pairs for portraits: use hand measurements, fingers to test distances, relationships on friend's head. Represent actual size on paper.
- Use the 'grid' system to increase or reduce the size of a previous drawing.

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design.

  Elsen, A., Purposes of Art.

- Visuals

  da Vinci, 'Proportions of the Human Figure'.

  Anatomy illustrations.

- Films

  NFB - Check NFB catalogues for films about perception.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for evidence that a concern for proportion has been applied to the whole drawing. Evaluate for improvement through the term.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: E. Proportion can be analyzed by using a basic unit of a subject as a measuring tool.

STUDY APPROACHES (cont...)

. Use magnifying feature of computer input devices to change relative proportions in a computer-generated design.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: F. The principles of repetition or emphasis can be applied to achieve unity in two-dimensional works.

Focus:

Organizing space:

- Repetition creates a certain kind of unity. Analysis of previous student works (e.g., repeated figure) will serve to demonstrate unity through similarity.
- Emphasis stresses a certain view point. Points of view can be selected for various reasons e.g., drama, simplicity, paradox, contrast. Maintaining the emphasis creates unity. Again, student works may serve to demonstrate this idea.

Study Approaches:

- Set up compartments on paper. Fill areas with repeated sections of line design, texture, color, shapes or combinations of these. Analyze for impact, repetition, emphasis and/or unity. Discuss where repetitions are found in natural or man-made objects. Make visual lists in notebooks.
- Using visuals, look for examples of emphasis in natural and man-made things (rings on hands, dew-drops, etc.). Select interesting arrangement. Draw in simplified form. May use grid system to establish proportion.

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Form, Chap. 3; Texture, Chap. 7.

- Visuals

  Moore, 'Tube Shelter Perspective'.

  van Gogh, 'View of Arles'.

  Rembrandt, 'Christ Carrying the Cross' 1635.

  Marin, 'Lower Manhattan'.

  Escher's works.

  M. Bodak ('Shediak Beach').

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for evidence that the principles of repetition and emphasis have been tried. Evaluate for improvement.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY SPACE, PROPORTION AND RELATIONSHIPS FOR IMAGE-MAKING.

Concept: 7. The principles of repetition or emphasis can be applied to achieve unity in two-dimensional works.

STUDY APPROACHES (cont...)

- Solve problems of directing viewer's eye to various parts of picture plane, while filling the whole plane with a composition. Arrange for emphasis, unity and point of view.

- Design decorative motifs for fabric, wallpaper etc. to suit character types (sports people, inventors, readers, punkers, coin collectors, etc.). Reproduce in COMPOSITIONS-RELATIONSHIPS by some means of printmaking on 10 foot strips. Hang for ENCOUNTERS-IMPACT in schoolroom or hallways. May also block print onto cotton, to make simple clothing.

- Select a "theme statement" (e.g., city-excitement/loneliness). Depict this by using and arranging elements of design. Analyze advertisements for emphasis. Design a lettered message to correspond to theme.

Communicate

DRAWINGS

Grade Eight

OBJECTIVE STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

CONCEPTS

A. Line can be used freely and rhythmically to add mood or movement to a two-dimensional image.

B. Points of view can be developed to express certain ideas such as mood or proximity in two-dimensional works.

C. Scale drawings and simple systems can communicate architectural ideas in drawing form.

EVALUATION CRITERIA

A. Students increase their ability to express mood and movement through the use of varied qualities of line.

B. They begin to utilize various points of view to help express mood and proximity.

C. They begin to understand the use of scale and symbols to depict ideas of space and form in architectural planning.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: A. Lines can be used freely and rhythmically to add mood or movement to a two-dimensional image.

Focus:

Quality of line:

- Calligraphic line, or line quality suggesting a cursive hand helps to convey meaning in drawn images.
- Control of line is a major aspect of expressive drawing.

Study Approaches:

- Make continuous line drawings of people, objects in a series.
- Draw repeated shapes or forms using calligraphic line. Use black for first series, changing color for each successive row. Incorporate into COMPOSITIONS for extended projects.
- Draw landscapes in pen and inks, emphasizing quality of line.
- Design "windows" for single figure drawing. Draw frame. Place emphasis on suggestion of movement in both figure and frame.
- Practise Italic writing; extend to COMPOSITIONS in designing illuminated manuscripts and personal cards, to ENCOUNTER for personal logos and symbols.
- Do slide or film animation - make drawings on clear or blank celluloid, play to accompanying music.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Line, Chap. 1; Movement, Rhythm, Chap. 12.
  Edwards, B., Drawing on the Right Side of the Brain.
  Elsen, A., Purposes of Art. Chap. 5.

- Visuals

  Lindisfarne Gospels, 'St. Matthew'.
  van Gogh, 'View of Arles'.
  Delacroix, 'Tiger Mauling a Wild Horse'.
  Ebbo Gospels; Books of Kells, Lindisfarne Gospels; Book of Hours.
  Chinese Landscape Paintings.
  Dufy.
  Klee.
  Calligraphic Calendars (Bow Valley Guild).

- Films

  NFB categories - Animated or Experimental films; McClaven films.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for an increase in the variety of line qualities over the term's drawings.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: B. Points of view can be developed to express certain ideas such as mood or proximity in two-dimensional works.

Focus:

Varying the viewpoint:

- Enhancing mood, describing proximity.
- Understanding the idea that the point of view is selected to suit the intention of an image.

Study Approaches:

- Select one object. Make studies of object from varying points of view. Select favorite example (e.g., macro or micro, interior, underneath etc.) and vary media. Select favorite study. Describe processes in notebook as well as observations while working.
- Draw a bird's eye view of skyscrapers.
- Take a series of photographs or make a series of drawings documenting an approach to a selected point or object.
- Match a point of view to a theme e.g., mother-child, friendship, aggression, futuristic. Try to create a mood by combining the most appropriate point of view with your content, values, colors and drawing techniques.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Space, Chap. 5.

  Roukes, N., Art Synectics.

- Visuals

  Graves, 'Joyous Young Pine'.
  Moore, 'Tube Shelter Perspective'.
  Mantegna, 'Dead Christ'.
  Rembrandt, 'Christ Carrying the Cross'.
  Colville ('Child and Dog').
  F. Patterson's photographs.
  E. Carr ('Indian Church').

- Films

  NFB - Check NFB catalogues for special effects films with changing viewpoints.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for variations in points of view - close-up, distant, below, and above.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: C. Scale drawings and simple systems can communicate architectural ideas in drawing form. two-dimensional works.

Focus:

Drawing as a tool for planning space:

- Using scale in designing (floor plans, elevations, cross sections, site).
- Identifying personal interests and needs; the use of shelters and space.
- Developing floor plans using arrangements such as: radial, bimodal, axial, spinal etc.
- Developing symbol systems for explaining architectural drawings.

Study Approaches:

- View ENCOUNTERS visuals as appropriate. Discuss planning methods and invention possibilities (synectics model). Design a floor plan of some living space (home, village etc.). Use scale. Draw front and side views. Analyze for appropriateness of internal/external structures. Project into three dimensions.
- Research architecture styles and common structures. Make drawings/models of the post-lintel, arch, barrel vault, cantilever, modular units etc.

cont....

Resources:

- Books

  Naseau, P., Graphic Thinking for Architects and Designers
  Brommer, G. and G. Horn, Art: Your Visual Environment.
  Gordon, W.J.J. Synectics: The Development of the Creative Capacity.

- Visuals

  Actual architectural drawings.
  da Vinci, 'Study for the Adoration of the Magi'; ('Project for a Domed Church' 1488-89).

- Films

  NFB - Check NFB catalogues for design films.

Evaluation Approaches:

Drawing portfolios or sketchbooks. Look for consistency of scale, inventive ideas about space and shelter, a personal statement that displays thoughtful planning for individual needs and preferences.

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: C. Scale drawings and simple systems can communicate architectural ideas in tracing form. two-dimensional works.

STUDY APPROACHES (cont...)

- Display all related materials in an Architectural Festival for ENCOUNTERS-IMPACT.
- Write a statement describing the features of the planned space.

Grade Eight **DRAWINGS** Articulate and Evaluate

OBJECTIVE STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR WORK.

CONCEPTS

A. Identifying and describing techniques and media is part of learning to talk about art.

B. Dominant elements and principles or applications of media can be discussed by students in relationship to the effective solving of their visual problems.

C. Discussing the most appealing, or favorite part of a student's own work is part of learning to talk about art.

EVALUATION CRITERIA

A. Students describe materials and techniques used in their own drawings with increasing fluency.

B. They identify more elements of design in their own drawings, and begin to analyse how design elements affect the success of their drawings.

C. Students make more thorough evaluations of their own work: they show an increasing ability to pick out the most effective aspects of a drawing.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR OWN WORK.

Concept: A. Identifying and describing techniques and media is part of learning to talk about art.

Focus:

Learning and using art terms:

- Acquiring vocabulary related to DRAWINGS experiences.
- Knowledge about particular techniques.
- Students should understand that discussions of student work can be conducted in a positive manner, and can be a valuable means of improving their skills.

Study Approaches:

- Possible pre-test of DRAWINGS vocabulary (media, techniques, concepts) could be a written quiz with short answer, multiple choice etc.
- Notebooks could include written definitions of terms encountered, plus visual exemplars where useful.
- Notebooks could contain study questions such as "Describe how you would achieve depth when drawing a sailboat on the ocean? a cluttered dinner table?" (Appropriate to concurrent studio experiences.)
- Incorporate the specific terms of modern technographic media in discussions about computerized graphic design.

Resources:

Descriptions and definitions may arise from classroom discussion, or may be selected from the references and resources cited on the 'Concept' pages.

Evaluation Approaches:

Knowledge and vocabulary questions can be tested formally. Other possibilities: taped responses to specific questions, individual discussion, student checklist, identification of media and techniques in other works. Look for improved vocabulary of design terms and willingness to discuss own work.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR WORK.

Concept: B. Dominant elements and principles or applications of media can be discussed by students in relationship to the effective solving of their visual problems.

Focus:

Describing and solving design problems:

- Identification and discussion by the students of the effective use of elements and principles within various student works.
- Applications of media can be analyzed by students for appropriateness and facility.

Study Approaches:

- Through various recordings (e.g., in own notebooks) or interviews, students respond to questions relevant to unusual problem set, while looking at own works.
- Students describe their visual organizations, and describe their opinions about effectiveness. Identify successful areas of work (e.g., where is the proportion of your figure drawing at its best? Discuss the system you used to achieve this).
- Students view their own work from a variety of roles. Have them discuss the work as the "Artist", both designer and maker, as the "Responder or Consumer", and the "Critic".
- Use simple cameras to record students' works over the year.

Resources:

Descriptions and definitions may arise from classroom discussion, or may be selected from the references and resources cited on the 'Concept' pages.

Evaluation Approaches:

Small group discussions or teacher-student interviews. Look for willingness to discuss own work and improved recognition of design elements. Students should begin to see how design features relate to works' effectiveness.

Grade: EIGHT **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR WORK.

Concept: C. Discussing the most appealing or favorite parts of a student's own work is part of learning to talk about art.

Focus:

Describing one's own images:

- Becoming comfortable with discussing one's own work by pointing out the most effective aspects.

Study Approaches:

Observe students' works in small group settings:

- Prepare short paragraphs, interviews or taped statements about favorite aspects of a work or a student's favorite work. Try to get students to be specific about the qualities that appealed to them (media - dry, wet, stiff, loose . . .) (Content-subject - I like dogs . . .) (techniques - notations, skill development seen as appropriate, improving, easy . . .) etc.

- Present all works formally, but students especially should be able to display their favorites.

- Depending upon class atmosphere, hold discussions of personal preferences or style development, using students' work as examples.

Resources:

- Students' works

Evaluation Approaches:

Small group discussions or teacher-student interview. Growth will be assessed by looking for increased willingness to decide and discuss which aspects of drawings are most successful.

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Grade Eight **COMPOSITIONS** Components 1

OBJECTIVE STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

CONCEPTS

A. Two-dimensional tableaux can be used to depict groups of people in action.

B. Low relief tableaux can be used to depict groups of people in action.

C. Man-made or natural objects can be represented in a variety of three-dimensional media.

EVALUATION CRITERIA

A. Students begin to develop two-dimensional compositions involving several figures in action.

B. Students begin to use several figures of people in three dimensional works. They will experiment with low-relief compositions of people in action.

C. Students show increasing awareness of the range of three-dimensional media.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: A. Two-dimensional tableaux can be used to depict groups of people in action.

Focus:

Figures in groups:

- Use single figure studies (DRAWINGS) as basis for planning.
- Awareness of positive and negative shapes, movement and balance.
- New media and techniques will require demonstration and discussion.
- Planning and execution appropriate to project (small compositions to wall-size murals).

Study Approaches:

- Make gesture studies of: school sports activities; fellow students posing in sports or dramatic costumes; moments from a school play; visits to local zoo or farm. Select one. Refine drawing/ wash studies. Expand one into a formal composition.
- Verbal descriptions from literature (e.g., Oliver asking for "more, sir"); have students pose, research appropriate clothing, furniture etc. Keep notes and sketches in sketchbook.

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Movement and Rhythm, Chap. 12.
  Riddell, B., Art in the Making.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed.

- Visuals

  Duchamp, 'Nude Descending Staircase'.
  van Gogh, 'Night Cafe'.
  Seurat, 'A Sunday Afternoon at the Grande Jatte'.
  Bellows, 'Dempsey and Firpo'.
  Goya, 'Shootings on May 3, 1808'.
  Millet, 'The Gleaners'.
  Bruegel.
  Degas.
  Krieghoff.
  Delacroix.
  David.

- Films

  NFB - Check NFB catalogues for Art and special effect films.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: A. Two-dimensional tableaux can be used to depict groups of people in action.

STUDY APPROACHES (cont...)

- Portraits: a) make an individual self portrait/ full length portrait. Cut out and combine with others for class portrait. b) Construct clay figures and objects to form a tableau. Make drawings or paintings from this.
- Use simple cameras to record action for later drawing studies.

Evaluation Approaches:

Completed works. Assessment should be based on evidence of attention to several figures, positive and negative space, movement and balance.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: B. Low-relief tableux can be used to depict groups of people in action.

Focus:

Figures in action:

- Use single figure studies (DRAWINGS) as basis for composition.
- Work toward awareness of positive and negative spaces, movement and balance.
- Demonstrate and discuss new media and techniques.
- Use grid system to maintain proportion.

Study Approaches:

- Use similar motivational ideas to concept A.
- Make off-loom weavings - build up figures/objects by use of heavily textured materials.
- Cut styrofoam in many separate parts. Arrange. Glue. Similar process may be used with wood and skil saws, if properly supervised. Attachments can be made to make these self-standing. Parts may actually be moveable. Color as appropriate.
- Make modelled bas-relief sculptures from clay, papier-mache.
- Draw on exposed 35mm film by scratching or use waterproof felt pens on cleaned exposed film to depict simple animation.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Movement and Rhythm, Chap. 12.

  Riddell, B., Art in the Making.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed.

- Visuals

  Parthenon; West Frieze, 'Two Horsemen at Center'.

  Ghiberti, 'Gates of Paradise' East Doors.

- Films

  NFB categories - Carvings, Handicrafts.

Evaluation Approaches:

Completed works should be assessed on the basis of attention to several figures, positive and negative spaces, movement and balance.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: C. Man-made or natural objects can be represented in a variety of three-dimensional media.

Focus:

Expanding the range of familiar media and processes:

- Single figure sculptural objects, or architectural constructions from 2-D plans.
- Armature structures influence the surface of an object, depending upon materials used to construct figures.
- Additive, subtractive and assemblage processes in sculptures.

Study Approaches:

- Using a variety of materials, construct a 3-D composition of 2-D architectural house plans. See ENCOUNTERS - Sources for visuals. ENCOUNTERS - IMPACT A for Architectural Festival.
- Select an object or figure (may come from DRAWINGS). Investigate by making small drawings in sketch books of various parts of the object. Select a material and model, carve or construct a replica of the object.
- Create sculptural objects related to the objects as primary source, but with substitutions or inventions added.

cont....

Resources:

- Books

Gatto, J., et al., Exploring Visual Design. Other Design Project Sections.

Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed.

Elsen, A., Purposes of Art.

- Visuals

Michelangelo, 'Pieta'.
Rodin, 'The Thinker'.
Brancusi, 'Mme. Pogany'.
Picasso, 'Head of a Bull'.
Calder, 'Lobster Trap and Fish Tail'.
Oldenburg, 'Soft Typewriter (Ghost)' 1963.
Wood Figure Carvings.
Joe Fafard.

- Films

NFB categories - Sculptures; Indian Masks, Quebecois Sculptures; Crafts Series.

cont....

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: Man-made or natural objects can be represented in a variety of three-dimensional media.

STUDY APPROACHES (cont....)

- Extend these ideas farther to create humorous or fantastical sculptures.
- Draw and color double or triple views of figures or objects.
- Cut out, staple and stuff to form 3-D compositions.

Evaluation Approaches:

Completed works. Assessment should be made on the basis of the students' ability to transfer two-dimensional plans to three-dimensional constructions.

OBJECTIVE [illegible]

CONCEPTS

A. [illegible]

B. [illegible]

C. [illegible]

EVALUATION CRITERIA

A. Students begin to understand the concept of the extension of form into space. They will use the idea of open forms in composition.

B. Students begin to manipulate the positive/negative spaces in their compositions by changing value or color.

C. Students experiment with exaggerations of color to create illusions or distortions. They recognize the difference between literal color and expressive color.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 2

Objective: STUDENTS WILL EXPERIMENT WITH THE TRANSFORMATION OF SPACE IN COMPOSITIONS.

Concept: A. Three-dimensional figures or units may be presented as open forms.

Focus:

Open and closed space in compositions:

- Extension of figures into space.
- Consideration of materials used for open rather than closed forms.

Study Approaches:

- See study approaches in Components I.
- Draw or sculpt figure-in-action poses from student models or sketchbook studies.
- Make exaggerated drawings of parts of figures for special effects eg. feet/hands.
- Design mobile constructions in response to themes from Encounters.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design, Three Dimensional Space, pp. 88-93.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice.

- Visuals

  Egyptian; Old Kingdom, 'Khafre - Seated Portrait' (closed forms).
  Greek; Hellenistic, 'Nike of Samothrace' Marble, III/IIC.
  Greek; Hellenistic, 'Dying Gaul' (Marble).
  Rodin, 'The Thinker'.
  Smith, 'Hudson River Landscape' (Steel).
  Picasso, 'Head of a Bull'.
  Giacommetti, 'Walking Quickly Under the Rain' 1949.
  Calder.
  Moore.

- Films

  McIntyre Filmstrips - Check McIntyre Arts Catalogue for sculpture.

cont....

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 2

Objective: STUDENTS WILL EXPERIMENT WITH THE TRANSFORMATION OF SPACE IN COMPOSITIONS.

Concept: A. Three-dimensional figures or units may be presented as open forms.

Evaluation Approaches:

Completed works. assessment should be based on the use of open forms - whether or not the student was able to recognize and try to depict the extension of parts of a figure away from the figure and into space.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 2

Objective: STUDENTS WILL EXPERIMENT WITH THE TRANSFORMATION OF SPACE IN COMPOSITIONS.

Concept: 8. Value or color can emphasize negative space over positive space.

Focus:

Negative and positive space in compositions:

- Dominance of negative spaces can be achieved by using various colors and values.

Study Approaches:

- Transform position shapes into negative shapes and back into the positive shapes by changing value allocations (e.g., Escher).
- Find a pattern found in nature and densely repeat and overdraw with many variations. Paint negative areas black, paint positive areas white.
- Render a still life with many open spaces using masses of drawn lines (using linear medium) for negative spaces only.
- See also (Grade 8: DRAWING-RECORD).

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Value, Chap. 3; Color, Chap. 2; Space, Chap. 5.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice, 4th ed., Value, Chap. 6; Color, Chap. 8.

- Visuals

  Moore, 'Tube Shelter Perspective'.
  van Gogh, 'Night Cafe'.
  Nevelson, 'Sky Cathedral'.
  Escher's works.
  Town, 'In Memory of Pearl McCarthy'.
  Shadbolt, J., 'Northern Emblem'.

Evaluation Approaches:

Completed works. assessment should be based on whether or not the student used color or value as a device to suggest spatial depth in his/her composition.

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Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 2

Focus:

Manipulating two-dimensional space:

- Use of color to create illusions.
- Use of grid systems to distort shapes and spaces.
- Altering proportions to create unusual effects.
- Creating illusions with spatial manipulation.
- Embedding image within other images.

Study Approaches:

- Design dense linear patterns. Alternate directions of lines and shapes may create illusions of movement.
- Combine certain color combinations in patterns to create optical illusions.
- Portraits or photographs from magazines or from DRAWINGS can be overlaid with a grid system. On second page, draw a grid system with same number of squares, but in variable sizes. Transfer information.
- Create a maze design for a botanical garden.
- Make a drawing of an object (e.g., cup) that, when turned upside down, is a face.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design.
  Other Design Projects' Sections

  Roukes, N., Art Synectics

- Visuals

  Monet, 'Water Lilies'.
  Leger, 'The City'.
  Tanguy, 'Furniture of Time'.
  Dali, 'Persistence of Memory'.
  Stella, 'Jaspers Dilemma'.
  Riley, 'Current'.
  Johns, 'Numbers in Color'.
  de Chirico.
  Lichtenstein.
  Yates.
  Escher's works.
  Vasarely.

Evaluation Approaches:

Completed works. Assess the effectiveness of chosen colors, shapes to create an imaginative composition. Question student about his or her intentions and assess ability to develop an idea from imagination, given some direction.

OBJECTIVE STUDENTS WILL INVESTIGATE THE USE OF PATTERN AND EMPHASIS IN THE CREATION OF COMPOSITIONS.

CONCEPTS

A. A pattern or motif can be repeated to create spatial effects.

B. Motifs can be designed to convey personal identity as in popular or folk-art images.

EVALUATION CRITERIA

A. Students display an understanding of the concepts of pattern and motif and their use in design.

B. Students realize the potential of design for the creation of unique symbols.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS I

Objective: STUDENTS WILL INVESTIGATE THE USE OF PATTERN AND EMPHASIS IN THE CREATION OF COMPOSITION.

Concept: A. A pattern or motif can be repeated to create certain spatial effects.

Focus:

Decorative uses of compositions:

- The concept of motif.
- Repetition of motifs as in commerical art, industrial design.
- Acquisition of skills of precision, uniformity.
- Use of templates, stencils, motifs derived from real or imagined objects.

Study Approaches:

- Use art room tools, personal interest objects, etc. to create a template, or stencil. Rotate stencil from a single point, creating the illusion of depth.
- Devise simple screens to print simple images.
- Use stencils to apply paint or inks in regular patterns.
- Double registration of image area, depending upon colors, can create an illusion of depth.

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Pattern, Chap. 11; Unity, Chap. 8.

- Visuals

  Leger, 'The City'.
  Johns, 'Numbers in Color' 1958-59.
  Riley, 'Current' 1964.
  Tiffany and Co., 'Mantel Set with Egyptian Motif'.
  Art Nouveau.
  J.E.H. MacDonald ('Tangled Garden').
  Wallpaper; Wrapping paper.

- Films

  NFB - Check NFB catalogues regarding banners.

  NGB category - Graphic Design.

Evaluation Approaches:

Completed works. Look for precision, use of a motif that allows for an inventive design in the overall pattern.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS I

Objective: STUDENTS WILL INVESTIGATE THE USE OF PATTERN AND EMPHASIS IN THE CREATION OF COMPOSITION.

Concept: A. A pattern or motif can be repeated to create certain spatial effects.

STUDY APPROACHES (cont....)

- Use found or invented objects to print wax resists on materials. Various dye colors can be used. May develop fabrics into school/class banners.
- Use computer graphic techniques to create repeated motifs.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS I

[redacted]

Focus:

Motif as symbol and pattern:

- Design of a personal motif.
- Exploration of effects of light and dark as pattern makers.
- Exploration of repetition by simple repeats, alternate repeats, random repeats, cluster repeats.
- Patterns within two and three dimensions.

Study Approaches:

- Design a personal logo
  - accompany the logo with a written statement describing the aspects of the designers' individuality that it symbolizes.
- Reproduce character-type decorative motifs from DRAWINGS-INVESTIGATE in appropriate media on 10 foot strips of paper. Decorate a room, or hall, for ENCOUNTERS-IMPACT.
- Design a cover for a sketchbook using cluster repeats from corners, and a second format for area surrounding lettering.

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design, Pattern, Chap. 11.

- Visuals

  Corporate logos or symbols.
  Jean symbols.
  Family crests.
  Warhol ('Green Coca Cola Bottles').

- Films

  NFB categories - Folk Art; Graphic Design

Evaluation Approaches:

Completed works. Look for inventive use of shape, a logo that corresponds to the stated features it is intended to symbolize, unique application of the logo to completed pattern design.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS I

Objective: STUDENTS WILL INVESTIGATE THE USE OF PATTERN AND EMPHASIS IN THE CREATION OF COMPOSITIONS.

Concept: B. Motifs can be designed to convey personal identity as in popular or folk-art images.

STUDY APPROACHES (cont....)

- Print linoleum pattern blocks on mural length papers. Each student creates one pattern block and prints repetitions.
- Work on drawings/paintings from DRAWINGS and COMPOSITIONS areas that illustrate dominance and pattern.
- Use paper cutouts to create shadow patterns with various light sources: spotlights, overhead projector lights, flashlights to experiment with light effects.
- Use simple cameras to record examples of motifs from throughout the community.

Grade Eight **COMPOSITIONS** Relationships 2

OBJECTIVE STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR WORK.

CONCEPTS

A. Techniques and media that students have used to make their images can be identified and described.

B. Dominant elements and principles or media applications can be discussed by students in relationship to the effective solving of their visual problems.

C. Discussing the most appealing, or favorite part of a students' own work is part of learning to talk about art.

EVALUATION CRITERIA

A. Students describe materials and techniques used in their own drawings with increasing fluency.

B. They identify more elements of design in their own drawings, and begin to analyse how design elements affect the success of their drawings.

C. Students make more thorough evaluations of their own work: they show an increasing ability to out the most effective aspects of a drawing.

Focus:

Learning and using the correct art terms:

- Acquiring vocabulary to describe related COMPOSITIONS experiences.
- Understanding the appropriate uses of particular techniques and media.
- Understanding that discussion of student works can be conducted in a positive manner.

Study Approaches:

- See Grade Eight DRAWINGS-ARTICULATE AND EVALUATE
- Administer quizzes or pre-tests.
- Use notebooks to record instructions, notes about materials and projects.
- Give study questions related to studio experiences to be answered in paragraph form.
- Describe and discuss media and techniques used in art works studied in other ENCOUNTERS and DRAWINGS concepts (slides, prints).

Resources:

Descriptions and definitions may arise from classroom discussion, or may be selected from the references and resources cited on the 'concept' pages.

Evaluation Approaches:

Small group discussions, teacher-student interviews. Look for increased knowledge about techniques and materials - more terms used more accurately. Checklists of terms may be appropriate.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 2

Focus:

Learning and using the correct art terms:

- Identifying and discussing the effective use of elements and principles of composition within students' works.
- Analyzing applications of various media for appropriateness and facility.

Study Approaches:

- See Grade Eight DRAWINGS-ARTICULATE AND EVALUATE.
- Students respond to specific questions. They record their answers in notebooks, on tape, through checklists or quizzes.
- Students practice different viewing roles (artist, consumer, critic, collector, museum director) when looking at their own and others' art works.

Resources:

Descriptions and definitions may arise from classroom discussion, or may be selected from the references and resources cited on the 'concept' pages.

Evaluation Approaches:

Small group discussions, teacher-student interviews. Look for increasing knowledge about elements and principles of design, and a willingness to analyse problems in compositions.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL USE THE VOCABULARY OF ART CRITICISM TO DEVELOP A POSITIVE ANALYSIS OF THEIR WORK.

Concept: C. Discussing the most appealing or favorite parts of a student's own work is part of learning to talk about art.

Focus:

Learning to criticize one's own work:

- Finding the most effective aspects of one's own compositions.
- Becoming comfortable with discussing one's work by focussing on the most appealing, or favorite parts.

Study Approaches:

- See Grade Eight DRAWINGS-ARTICULATE AND EVALUATE.
- Write personal statements about aspects of a work, and favorite works over time.
- Give formal presentations in small group settings.
- Conduct discussions about taste and style.

Resources:

- Students' works.

Evaluation Approaches:

Small group discussions, teacher-student interviews. Look for increasing fluency in talking about the different visual features of the students' own work.

Organization

COMPOSITIONS

Grade Eight

OBJECTIVE STUDENTS WILL EXPERIMENT WITH VALUE, LIGHT, ATMOSPHERE AND COLOR SELECTION TO REFELCT MOOD IN COMPOSITION.

CONCEPTS

A. Mood in composition can be affected by proximity or similarity of selected figures or units.

B. Mood in composition can be affected by the selection of various color schemes such as intense, aggressive schemes or harmonious, pastel schemes.

C. Mood in composition can be enhanced by the intensity of the light source and the value of the rendered shading.

EVALUATION CRITERIA

A. They begin to recognize the expressive qualities of certain kinds of forms and try to use them in their compositions.

B. They begin to select color schemes which enhance the expression of mood in their compositions.

C. Students begin to recognize the relationship between light sources, shading and expressed mood and demonstrate this in their compositions.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Focus:

Conveying meaning in compositions:

- Positioning of subjects (figures or units) affects the meaning of a composition.
- Concepts of proximity and distance.
- "Kinds" of forms: association of certain shapes and surfaces with tactile sensations and common symbols. eg. "sharpness" with angular forms, organic/"comfortable" qualities of curvelinear forms.

Study Approaches:

- Select a group of like forms (eg. circular objects) and create a variety of compositions by placement, light intensity, values, color schemes and shape treatments. Unity by similarity, emphasis by various positionings are two ideas.
- Select a group of unlike forms that suggest a similarity of intention (eg. things that separate - perforations on ticket stubs, scissors, keys and locks, banana peels) and make a harmonious composition by positioning objects. From randomly gathered objects, select three to create a composition.

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design, Shape and Form, Chap. 4; Contrast, Chap. 9

  Simmons, S. and M. Winer., Drawing - The Creative Process.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice, 4th ed., Shape, Chap. 5; Space, Chap. 9; Three-dimensional, Chap. 10.

- Visuals

  Regas, 'Dancers Practicing at the Bar'.
  Moore, 'Tube Shelter Perspective'.
  Michelangelo, 'Pieta'.
  Calder, 'Lobster Trap and a Fish Tail'.
  Raphael, ('Madonna and Child').
  Magritte, ('The Business Man').

Evaluation Approaches:

Assessment of finished works should be based on suitability of shapes and forms and their placement in the composition to assist the mood or meaning of the work.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL EXPERIMENT WITH VALUE, LIGHT, ATMOSPHERE AND COLOR SELECTION TO REFLECT MOOD IN COMPOSITION.

Concept: A. Mood in composition can be affected by proximity or similarity of selected figures or units.

STUDY APPROACHES (cont...)

- Analyze works for evidence of elements, principles and varied techniques. Comment on works in notebooks as to effectiveness.
- Learn about the various traditional meanings of shapes and forms (eg. triangle, rectangle etc.). Sketch examples of these in notebooks.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL EXPERIMENT WITH VALUE, LIGHT, ATMOSPHERE AND COLOR SELECTION TO REFLECT MOOD IN COMPOSITION.

Concept: B. Mood in composition can be affected by the selection of various color schemes such as intense, aggressive schemes or harmonious, pastel schemes.

Focus:

The effects of color on each other and our perceptions:

- Primary colors, complementary colors, analogous colors.
- Emotional connotations of color schemes can be used to express ideas.
- Subjective vs. objective use of color.

Study Approaches:

- Friendly portraits: Select a color scheme, make a wash drawing of person's face. Use some opaque paints to emphasize characteristics.
- Select an important local issue. Design a visual statement about this issue. Select and use colors that enhance your message. Advertising products may be alternative.
- Select a mood and create an image to go with it. Use color schemes that enhance your feelings. (happiness, love, friendship, sharing, frustrations, anger, aloneness, etc.)

cont....

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design, Value, Chap. 3; Contrast, Chap. 9.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. 4th ed. Color, Chap. 8.

- Visuals

  Monet, 'Water Lilies'.
  van Gogh, 'Night Cafe'.
  Seurat, 'A Sunday Afternoon at Grande Jatte'.
  Bellows, 'Dempsey and Firpo'.
  Vermeer, 'Young Woman with a Water Jug'.
  Renoir.
  Munch.
  Colville ('The Train').
  Dubuffet - sculptures.
  Arp - low relefs.
  Carr - paintings.

Evaluation Approaches:

Assessment of finished works should be based on the expressive quality of color: selection of appropriate color scheme and subjective use of color as a device to emphasize character of the subject.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objective: STUDENTS WILL EXPERIMENT WITH VALUE, LIGHT, ATMOSPHERE AND COLOR SELECTION TO REFLECT MOOD IN COMPOSITION.

Concept: B. Mood in composition can be affected by the selection of various color schemes such as intense, complementary schemes or harmonious, pastel schemes.

STUDY APPROACHES (cont....)

- Looking at ENCOUNTERS visuals, discuss your reactions to color arrangements of various works that complement the studio assignment.
- Create science fiction or fantasy creatures in landscapes - invent exotic or different color arrangements. Make creatures by modelling or constructing.
- Take black and white photos of the above constructed creatures, or local scene. Blow up to 8 X 10. Add feltpen colors in ways that are unusual.

Grade: EIGHT **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS

Objectives: STUDENTS WILL EXPERIMENT WITH VALUE, LIGHT, ATMOSPHERE AND COLOR SELECTION TO REFLECT MOOD IN COMPOSITION.

Concepts: c. Mood in composition can be enhanced by the intensity of the light source and the values of the rendered shading.

Focus:

Conveying feelings in composition:

- Control and mixing of pigments to achieve specified effects.
- Modulation of shadows to suit light sources.

Study Approaches:

- Do figure studies - vary the light source; restrict or vary palette; use colored spotlights; project t oddly placed spotlights to create shadow forms; project slides with contrasting subject matter onto model.
- Make time-of-day studies based on sketches of land/city scapes at varying times of day (dawn, noon, 4 p.m., 8 p.m.).
- Select a single scene - present different weather conditions: foggy, rainy, snowy, sunny, windy, or different seasons - using different values and color intensities.
- Experiment with different light effects: spotlights, flashlights.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design, Value, Chap. 3; Contrast, Chap. 9.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice, 4th ed., Value, Chap. 6; Color, Chap. 8.
  Itten, J., Art of Color.

- Visuals

  Goya, 'Shootings of May 3, 1808'.
  Hopper, 'Night Hawks'.
  Marin, 'Lower Manhattan'.
  Nolde, 'Last Supper'.
  Mantegna, 'Dead Christ'.
  Harris 'Maligne Lake'.
  Monet, 'Rouen Cathed[illegible]'.
  Danby, 'Yellow Raincoat'.

- Films

  McIntyre Filmstrips: Check McIntyre Arts Catalogue for color.

Evaluation Approaches:

Assessment of finished works should be based on attention to expression of a particular mood, and successful use of varied shading and control of color.

OBJECTIVE STUDENTS WILL: INVESTIGATE FORM AND STRUCTURE OF NATURAL AND MANMADE OBJECTS AS SOURCES OF IMAGES

CONCEPTS

A. Skeletal structure effects the shape and surface of an object, artifact or the human figure.

B. Mass structure has an effect on the shape and form of an object or artifact.

EVALUATION CRITERIA

A-B. Students' drawings show increased awareness of the way form in objects is related to inner structure.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL INVESTIGATE FORM AND STRUCTURE OF NATURAL AND MAN-MADE OBJECTS AS SOURCES OF IMAGES.

Concept: 1. Skeletal structure effects the shape and surface of an object, artifact or the human figure.

Focus:

Internal determinants of external form:

- Identifying natural and man-made objects, artifacts and figure representations that exhibit skeletal structure - linear, jointed structures corresponding to structure.
- The concept of repeated basic unit within structure of a form.
- Analytical drawing.

Study Approaches:

- Make a series of drawings of skeletal objects, such as leaves and tree branches, fishbones, scaffolding, frame houses, X-rays, skeletons. Note repeated parts of each structure in notebooks, visually and verbally.
- Observe and discuss art works with characteristics of skeletal structure. Identify techniques used to suggest skeletal form.
- Observe the human structure. Look at such things as contraposto, the medieval, and Gothic vision of the unknown understructure. (e.g., proportion, architecture).
- Make connections to DRAWING and COMPOSITIONS (e.g., open form, architecture) for related studio works.

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design, Line, Chap. 1.

  Collier, G., Form, Space and Vision.

  Elsen, A., Purposes of Art.

  Anatomy texts.

- Visuals

  Graves, 'The Joyous Young Pine'.
  da Vinci, 'Proportions of Human Figure'.
  Parthenon, 'West Facade, North Flank'.
  Notre Dame, Paris, 'South Side'.
  Chartres, 'Interior - Uppernave From West'.
  Soleri, P., 'Arcosanti II, 20th C. City, Structure Plan'.
  Sculpture - Etruscans, D. Hanson.
  Drawings - Rubens, da Vinci, Kollowitz.
  Architecture: Gothic, Modern, Futuristic.

- Films

  NFB categories - Style, Architecture.

cont....

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL INVESTIGATE FORM AND STRUCTURE OF NATURAL AND MAN-MADE OBJECTS AS SOURCES OF IMAGES.

Concept: A. Skeletal structure effects the shape and surface of an object, artifact or the human figure.

Evaluation Approaches:

(Related to drawing section)

Portfolios or sketchbooks. Look for evidence of awareness of underlying (skeletal) support in drawings of human figure.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL INVESTIGATE FORM AND STRUCTURE OF NATURAL AND MAN-MADE OBJECTS AS SOURCES OF IMAGES.

Concept: B. Mass structure has an effect on the shape and form of an object or artifact.

Focus:

Exploring the visual environment:

- Identifying natural and man-made objects, artifacts and figures that exhibit mass structure - presence of volume.
- Concept that the surface is created by a series of concentric lines, rather than interior structure.

Study Approaches:

- Make collections then drawings of massive, solid objects - such as vegetables, stones, bulky animals, sea creatures. Note forms visually in notebooks by using the gestural concentric line.
- Observe and discuss art works with characteristics of mass structure. Identify techniques used to suggest mass structure.
- Have students dramatize mass: become "massive", crawl within a "mass" (could be imaginary), build a "mass" around himself in order to emphasize concept.
- Make links to DRAWINGS (e.g., depth/form, basic shapes, gestural) and COMPOSITIONS (e.g., 3-D figure studies, mood/value).

Resources:

- Books

  Gatto, J., et al., Exploring Visual Design. Line, Chap. 1.
  Collier, G., Form, Space and Vision.
  Elsen, A., Purposes of Art.

- Visuals

  Marisol, 'The Family'.
  Brancusi, 'Mme. Pogany'.
  Egypt, Old Kingdom, 'Khafre - Seated Portrait'.
  Delacroix, 'Tiger Mauling a Wild Horse'.
  Michelangelo, 'Draped Figure'.
  Oldenburg, 'Soft Typewriter (Ghost)'.
  Sculptures - Buddha, H. Moore, I. Noguchi.
  Drawings - Nicolaides, Michelangelo.
  Architecture - domes, stupa, Corbusier (Notre-Dame-du-Haut).

Evaluation Approaches:

(Related to drawing section).
Portfolios or sketchbooks. Look for evidence of recognition of different volumes and surface qualities in objects. In discussions, listen for evidence that students have begun to analyse mass in relation to inner structure.

OBJECTIVE STUDENTS WILL COMPARE INTERPRETATIONS OF NATURAL FORM AND STRUCTURE IN THE CREATION OF MAN-MADE ARTIFACTS THROUGH TIME AND ACROSS CULTURES.

CONCEPTS

A. Comparisons between natural forms and architectural systems illustrate the functional aspects of natural structure.

B. Natural forms and structures have been interpreted by artists of various cultures for decorative and artistic purposes.

EVALUATION CRITERIA

A. Students show an increasing awareness of the ways man has adapted the structures of nature for use in the built environment.

B. Students show an awareness of the ways man has adapted the forms and patterns of nature for his environment.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATION THROUGH TIME

Objective: STUDENTS WILL COMPARE INTERPRETATIONS OF NATURAL FORM AND STRUCTURE IN THE CREATION OF MAN-MADE ARTIFACTS THROUGH TIME AND ACROSS CULTURES.

Concept: A. Comparisons between natural forms and architectural systems illustrates the functional aspects of natural structure.

Focus:

Comparing the natural and built environments:

- Structures found in nature offer a variety of architectural or environmental designs.
- An object's use can be suggested by its structure.

Study Approaches:

- Define and describe natural structures by collecting/drawings e.g., starfish, tree forms, caves, flower structures etc. Look for structural resemblance to architectural systems such as axial, binodal, radial etc.
- Look at private and public shelters of the past/present/future. Analyze for similarity to natural structure. Identify reasons for selections of various systems (eg. ease of addition, drawings of basic plans. Relationship of architectural need to social structure of time.
- Examine impact of design styles on architecture (eg. Baroque, Art Noveau). Look for examples of design structures and design styles in local neighborhood or in collection of photos/postcards of buildings.
- Look at impact of local materials on structures. Invite an architect to speak on the relationship of materials to design.

Resources:

- Books

  Elsen, A., Purposes of Art
  Naseau, P., Graphic Thinking for Architects and Designers

- Visuals

  Parthenon, 'West Facade and North Flank'.
  Chartres, 'Interior - Uppernave from West'.
  Soleri, 'Arcosanti II, 20th C. City, Structure Plan'.
  Gaudi, Barcelona "CasaMila, Facade' 1905-7.
  Tombs (Egyptian); Stadia; Underground Homes; Georgian Buildings; Malls.
  F.L. Wright.
  V. Horta.
  Plant Slides.
  Animal Slides.

- Films

  NFB - 'Egypt'; 'A is for Architecture'
  NFB categories - Architecutre, Architectural Design; Style.

Evaluation Approaches:

Observation and discussion. Assess student learning on the basis of how they contribute to discussions and show recognition of nature as a source of structures for the built environment.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATION THROUGH TIME

Objective: STUDENTS WILL COMPARE INTERPRETATIONS OF NATURAL FORM AND STRUCTURE IN THE CREATION OF MAN-MADE ARTIFACTS THROUGH TIME AND ACROSS CULTURES.

Concept: B. Natural forms and sturctures have been interpreted by artists of various cultures for decorative and artistic purposes.

Focus:

Comparing the natural and built environments:

- Needs and styles change by culture and by time.
- Reasons for the influences of nature on treatments of content, subjects and themes are identified.

Study Approaches:

- Select a common source of imagery (eg. human figure). Investigate the interpretations of this selection through at least three diverse cultures, time periods and/or styles. Analyze for cultural/ religious influences, view of man/nature/art, use of design elements, materials, techniques. OR, link to studio investigations ongoing.
- Study the interconnections of plant and animal life as these have been uniquely incorporated into usable objects across cultures and through time. Look at utensils, jewelry, tools and weapons.

Resources:

- Books

  Elsen, A., Purposes of Art.

- Visuals

  Portrait images, as these apply.
  Architectural images, as these apply.
  Tiffany and Co., 'Mantel Clock with Egyptian Motif'.
  Mycenaen, 'Spouted Jar With Octopi' 1200-1125 BC.
  Plant forms: Egyptian; Art Nouveau; Cloisonne; Barbaric Jewellery; Medieval Tapestries; Roman and Greek embellishments.
  Demons, Gods and Mythical Figures: Gargoyles, Eastern Dragons, Mexican Huichol Indians, Medieval devils, Greek horses.

- Films

  NFB - Check for historic cultural development films - include architecture, pottery, and crafts.

Evaluation Approaches:

Observation of examples and discussion. Students can pick out stylized versions of plant and animal forms from examples shown.

OBJECTIVE STUDENTS WILL CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

CONCEPTS

A. Natural forms and structures provide sources for environmental design in the modern world.

B. Structural design of shelters may enhance or inhibit human activities.

C. Decorative and functional works enhance public and private buildings.

EVALUATION CRITERIA

A. Students show an awareness of the ways man has adapted the structures of nature for use in buildings, artifacts, and images in their own community. They can apply this knowledge to designs of their own.

B. Students can analyse the effects of design of shelters on human activities.

C. Students can appreciate the function of artifacts to enhance public places.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

Concept: A. Natural forms and structures provide sources for environmental design in the modern world.

Focus:

Comparing the natural and built environments:

- Use of natural forms and structures as a basis for environmental design.

Study Approaches:

- Make visual records of types of structures available locally. Identify systems used in designing. Make floor plans, if possible. Examine for kinds of materials used. Interview architect if possible.
- Invite local architects to speak. Learn about additive and subtractive types of architectural design.
- Select a natural object with a spinal system (plant or animal). Design a structure of a playground based on the repetition of the spinal system.
- Select a natural system previously identified in notebooks. Design a personal shelter. Describe materials. (The Synectics model might be useful for generating ideas).
- Research various architectural systems; study floor plans and constructions; hold an Architect's Festival of student designs.

cont....

Resources:

- Books

  Elsen, A., Purposes of Art.

  Gordon, W.J.J., Synectics: The Development of the Creative Capacity.

- Visuals

  Tiffany & Co., 'Mantel Clock with Egyptian Motif'.
  Guillard, Lalique, Maison Vever, 'Three Combs' C. 1900.
  Koepping, 'Glasses, Flower Shaped' 1895-96.
  Architectural, Animal or Plant slides, as appropriate.

- Films

  NFB category - Industrial Design.

Evaluation Approaches:

Look for evidence that the student has sought a natural structure as the basis for his/her design. Short paragraph statements describing the source for design may be appropriate.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

Concept: A. Natural forms and structures provide sources for environmental design in the modern world.

STUDY APPROACHES (cont....)

- Collect examples of artifacts in the home that are decorated with plant or animal motifs. Share these in a class discussion session.
- Draw plant forms (science slides, visits to botanical gardens, greenhouses, potted plants). Design two artifacts based on a favorite plant form.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

Concept: B. Structural design of shelters may enhance or inhibit human activities.

Focus:

How design affects human activity:

- Do people direct environments, or do environments direct people?
- Traffic patterns around and through buildings.
- Private and public spaces.
- Relationship to the land, other buildings.
- The concept of scale.

Study Approaches:

- Visit public structures. Analyze for: reasons for building, visual detail, organization of space to suit purpose. Make drawings or photographs of particular parts of structure. Interview people who live, work, play there and find out their perceptions of the above. Record the structure at different times of day. Research special interesting details (eg. who is it named for, stained glass window additions, etc.).

cont....

Resources:

- Books

  Elsen, A., Purposes of Art

- Visuals

  Photographs or plans of local sites

- Films

  NFB categories - Style; Architecture; Architectural Design

Evaluation Approaches:

Note students' participation in discussions and project development.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

Concept: 2. Structural design of shelters may enhance or inhibit human activities.

STUDY APPROACHES (cont....)

- Investigate the school plant. Research as many details as possible (age, floor plan, visual details). Analyze for movements of people through different times of day, emotionally or aesthetically satisfying areas (student's individual favorite place - reasons for choice, reasons why other areas are not), noise, etc.

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

Concept: C. Decorative and functional works enhance public and private buildings.

Focus:

Works of art that enhance the environment:

- Public monuments: sculptures, fountains, murals etc. Their relationship to people, their scale. How people view them: stop to look, walk through, rush past. People's responses.
- Connection between form and function.

Study Approaches:

- Look at examples of works designed for the public realm in the 20th century. These might include murals, sculptures, mosaics, banner decorations, esplanades, fountains, walkways, landscaped areas, stained glass windows.
- Study local and Canadian architects such as G. Bonetti, A. Erickson, Moshe Safdie, Harold Cardinal.
- Decorate the school with designed wall papers, banners, murals.
- Design an environmental awareness experience for students in one part of the school.
- Interview home owners regarding what they consider attractive or useful additions to their homes.

Resources:

- Books

  Elsen, A., Purposes of Art.

- Visuals

  Albers, A., 'Wall Hanging' 1948.
  Moore, H., 'Reclining Figure' Paris UNESCO, H.Q.
  Mexico City, 'Univeristy of Mexico, Library Facade - O'Gorman, Saavedra, and Velasco Architects'.
  Gottlieb, A., 'Stained Glass Wall', 1954.
  Downtown art, murals, sculptures (e.g., Calgary Businessmen).
  Noguchi.
  Chemainus, BC - murals.
  Pompideau Building, Paris.
  Tiled floors, solar heating, passageways, window arrangements, atriums etc.

- Films

  NFB - Check for creative people films.
  IMC catalogue - Siquieros - 'El Maestro: March of Humanity'.

cont....

Grade: EIGHT **Division:** ENCOUNTERS **Goal Title:** IMPACT OF IMAGES

Objective: STUDENTS WILL CONSIDER THE IMPACT OF NATURAL FORM AND STRUCTURE UPON HUMAN ACTIVITY AND TASTES IN THE MODERN WORLD.

Concept: C. Decorative and functional works enhance public and private buildings.

Evaluation Approaches:

Note student participation in discussions, group projects. Conduct small group discussions and teacher-student interviews to assess student awareness of the concepts related to the objective.

Section III

Objectives and Concepts

GRADE NINE

Objectives and Concepts
Grade Nine

Drawings

STUDENTS WILL:

Record

RECORD OBJECTS ALONE AND IN COMPOSITIONS.

Concepts:

A. Careful observation of form and surface qualities is necessary for the realistic recording of natural objects.

B. Concepts of positive and negative space can be employed when drawing people in groups.

C. The illusion of depth is created partly by the kinds of lines and marks used in creating an image.

Investigate

EMPLOY AND ARRANGE ELEMENTS AND PRINCIPLES TO MAKE COMPOSITIONS.

Concepts:

A. A consideration of balance and contrast may be applied to drawings that depict forms in nature.

B. Repetition of shape in nature can suggest patterns and motifs.

C. A changing point of view can allow a more thorough analysis of the subject matter of a drawing.

Compositions

STUDENTS WILL:

Components 1

CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concepts:

A. Manipulation of color emphasis can help express mood in two-dimensional compositions.

B. Organic shapes derived from natural objects can be developed into three-dimensional forms.

Components 2

BECOME FAMILIAR WITH THE USE OF TRANSPARENCY AND OPACITY IN THE CREATION OF COMPOSITIONS.

Concepts:

A. The qualities of transparency and opacity suggest relationships of space and form in compositions.

B. The qualities of transparency and opacity suggest the presence or absence of light in compositions.

COMPONENTS 3

INVESTIGATE THE EFFECTS OF CONTROLLING COLOR, SPACE, AND FORM IN RESPONSE TO SELECTED VISUAL PROBLEMS.

Concepts:

A. Variation of form: natural objects exhibit wide variation of form within a single type.

Encounters

STUDENTS WILL:

Sources of Images

CONSIDER THE NATURAL ENVIRONMENT AS A SOURCE OF IMAGERY THROUGH TIME AND ACROSS CULTURES.

Concepts:

A. The human image changes through time and across cultures.

B. Images of nature change through time and across cultures.

Transformations Through Time

IDENTIFY THEMATIC AND STYLISTIC VARIATIONS OF REPRESENTATIONAL WORKS AS CHARACTERISTICS OF CERTAIN ARTISTIC PERIODS.

Concepts:

A. A particular concept of beauty can be discerned in works of a specific historic period.

B. Landscape works of different periods reveal man's changing view of nature.

Impact of Images

BECOME AWARE OF THE IMPORTANCE SOCIETY PLACES UPON VARIOUS WORKS OF ART.

Concepts:

A. The ways people use art changes through time.

Communicate

USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concepts:

A. The subjective perception of the individual student affects the way he/she expresses action and direction.

B. Mood and feeling as perceived by the individual student can be expressed in color drawings.

C. Exaggeration of mood characteristics in drawings of nature and people can help to emphasize a personal point of view.

Articulate and Evaluate

USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORKS.

Concepts.

A. Making comparisons about mood and feeling between one's own works and works by other students is part of learning to talk about art.

B. Knowing the terms of design, media and techniques used in one's own drawings helps in description and analysis of one's own and others' work.

B. Control of color and space: certain colors advance or recede, according to the colors around them.

C. Control of space: a sense of distance or close proximity can be conveyed through the amount of detail used in compositions (micro-macro images).

Relationships 1

EXPERIMENT WITH THE PRINCIPLES OF DOMINANCE, EMPHASIS AND CONCENTRATION IN THE CREATION OF COMPOSITIONS.

Concepts:

A. Cluster and concentration of design elements in compositions tend to suggest compression or movement.

B. Differences in size or value of design elements in compositions suggest dominance and emphasis of certain elements.

Relationships 2

USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORKS.

Concepts:

A. Making comparisons about pictorial styles between one's own works and the works of other students is part of learning to talk about art.

B. Knowing the terms for design, media and techniques used in one's own compositions helps in description and analysis of one's own and others' works.

cont....

B. Society has various ways of preserving and displaying public and private art works.

COMPOSITIONS (cont...)

Organizations 1

INVESTIGATE THE EFFECTS OF MODIFYING COLOR, SPACE AND FORM TO CHANGE PICTORIAL STYLE.

Concepts:

A. The same composition, when executed with different color schemes, communicates a different mood or feeling.

B. The same forms, when composed with different spatial relationships, present different visual effects.

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Grade Nine DRAWINGS Record

OBJECTIVE: STUDENTS WILL RECORD OBJECTS ALONE AND IN COMPOSITION.

CONCEPTS

A. Careful observation of form and surface qualities is necessary for the realistic recording of natural objects.

B. Concepts of positive and negative space can be employed when drawing groups of figures.

C. The illusion of depth is created partly by the kinds of lines and marks used in creating an image.

EVALUATION CRITERIA

A. Students begin to use different treatments of subject matter based on careful observation. They perceive and record more variety of detail in natural objects.

B. They begin to consider the whole composition rather than just the individual figures when drawing people.

C. Students use a greater variety of lines and marks in their drawings.

Grade: NINE **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD OBJECTS ALONE AND IN COMPOSITION.

Concept: A. Careful observation of form and surface qualities is necessary for the realistic recording of natural objects.

Focus:

- Objective analysis.
- Controlled use of drawing marks: proportion, mass and space.
- Surface quality: texture, light and shade.
- Changing point of view.

Study Approaches:

- See COMPOSITIONS-COMPONENTS 3C
- Draw from single natural objects and arrangements of natural objects. Draw objects that have irregular surface qualities, irregular distribution of mass and form: driftwood, rocks, shells, ground bones, seed pods.
- Slow, careful, extended drawing sessions.
- Utilize cross-hatch technique to describe shadows, surface qualities.
- Shift viewpoint occasionally to check perception of proportions.

Resources:

- Books

Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Seeing, pp. 14-17; Drawing, pp. 42-44; Texture, pp. 25-27

Riddell, B., Art in the Making. Drawing, p. 12; Basic Design, pp. 22-37.

Simmons, S. and M. Winer, Drawing - The Creative Process. Still Life, pp. 54-87

Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Texture, Ch. 7.

Collier, G., Form, Space and Vision

- Visuals

Degas, E., 'Dancers Practicing at the Bar'.
Ingres, 'Portrait of M. Guillon - Lethiere'.
Mantegna, 'The Dead Christ'.
Matisse, 'The Plumed Hat'.
Homer, W., 'The Life Boat'.
Photographic Realists eg. Danby, Pratt, Colville, Olsen.

cont....

Grade: NINE **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD OBJECTS ALONE AND IN COMPOSITION.

Concept: A. Careful observation of form and surface qualities is necessary for the realistic recording of natural objects.

RESOURCES (cont...)

. Films

NFB categories - Robert Bateman, Canadian Engraving.

Evaluation Approaches:

Assess portfolio containing drawings done over the length of the term. Assess drawings for evidence of increased detail and variety of marks and treatments. More particular qualities of objects should be recorded. Use checklists and talks with students about their work to help students become more aware of strengths and weaknesses.

Grade: NINE **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD OBJECTS ALONE AND IN COMPOSITION.

Concept: B. Concepts of positive and negative space can be employed when drawing people in groups.

Focus:

- Careful analysis of figure and ground.
- Spatial relationships between figures.
- Movement and change in groups of figures.

Study Approaches:

- Grouped figures can be depicted as silhouettes with careful rendering of spaces between figures.
- Organize a variety of groups: large and small numbers of subjects, closely massed and widely spaced, active and still poses. Use continuous line and gesture studies to draw the negative spaces.
- Draw positive and negative spaces of figural group in two different colors (ie. reduce spaces to shapes).
- Use simple cameras and black-and-white film to record groups of figures for later analysis of the spatial relationships between them.

Resources:

- Books

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice, Shape, Chap. 5; Space, Chap. 9.
  Riddell, B., Art in the Making. Space, p. 44; People, p. 52.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Space, p. 45; The Figure, pp. 130-163.
  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Space, pp. 28-29; Figurative Art, pp. 71-72

- Visuals

  Moore, H., 'Tube Shelter Perspective'.
  Seurat, 'The Stone Breakers'.
  Daumier, 'Third Class Carriage'.
  Figural studies.

Evaluation Approaches:

Portfolio can be kept of drawings done over a long period so growth and change can be assessed. Look for attention paid to spaces between figures as well as figures. Use of small-group critiques may be appropriate. Teachers should go through portfolios periodically with students to give them feedback on their progress.

Grade: NINE **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD OBJECTS ALONE AND IN COMPOSITION.

CONCEPT C. The illusion of depth is created partly by the kinds of lines and marks used in creating an image.

Focus:

Spatial concepts:

- Concept of picture plane.
- Concepts of foreground, middle ground, distant space.
- Ways lines and marks are used to suggest spatial relationships by variation - direction, weight, placement, line quality (loose and free, controlled, energetic, precise, etc.).

Study Approaches:

- Automatic drawing can be used as a warm-up technique.
- Develop a single continuous line drawing into a wire sculpture (COMPOSITIONS).
- Use a variety of mark-making instruments (soft and hard pencils, scumblers, felt markers, ink and brush, ink and pen, crayon, charcoal, etc.) to investigate the range of line qualities.
- Develop various degrees of depth in abstract drawings by use of value, shading, density of marks, pressure of instrument, etc. Analyze content for proximity to picture plane. Identify reasons for change in depth.

Resources:

- Books

Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Shape and Volume, pp. 20-21; Landscape, pp. 73-75; Drawing, pp. 42-44.

Riddell, B., Art in the Making. Line, p. 26; Tone, p. 34.

Simmons, S. and M. Winer, Drawing - The Creative Process. Line, pp. 37-41; Space, pp. 45-49.

Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Line, Chap. 4; Shape, Chap. 5; Texture, Chap. 6, Space, Chap. 9.

Hanks, K. and L. Belliston, Rapid Viz. Shading, pp. 60-64.

- Visuals

van Gogh, 'View of Arles'.
Masson, 'Battle of the Fishes'.
Picasso, 'Portrait of Ambroise Vollard'.

Select from representational drawings and abstract drawings.

cont....

Grade: NINE **Division:** DRAWINGS **Goal Title:** RECORD

Objective: STUDENTS WILL RECORD OBJECTS ALONE AND IN COMPOSITION.

Concept: C. The illusion of depth is created partly by the kinds of lines and marks used in creating an image.

Evaluation Approaches:

Portfolio (see two previous concepts). Look for growth in ability to depict distant and close-up forms through light and dark, strong and soft lines and marks. Use teacher-student interviews, small groups critiques, checklists and assessment scales.

Investigate

DRAWINGS

Grade Nine

OBJECTIVE STUDENTS WILL EMPLOY AND ARRANGE ELEMENTS AND PRINCIPLES TO MAKE COMPOSITIONS.

CONCEPTS

A. A consideration of balance and contrast may be applied to drawings that depict forms in nature.

B. Repetition of shape in nature can suggest patterns and motifs.

C. A changing point of view can allow a more thorough analysis of the subject matter of a drawing.

EVALUATION CRITERIA

A. Students begin to consider the whole composition in terms of balance and contrast.

B. They apply the concept of repetition in nature to design of patterns.

C. They begin to search for unique qualities and details in subjects for drawing by observing from different angles and viewpoints.

Grade: NINE **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY AND ARRANGE ELEMENTS AND PRINCIPLES TO MAKE COMPOSITIONS.

Concept: A. A consideration of balance and contrast may be applied to drawings that depict forms in nature.

Focus:

- Complete compositions.
- Organization of the whole picture plane.
- Concepts of emphasis and unity.
- Formal and informal balance.
- Searching for focal points in natural subject matter.

Study Approaches:

- Make outdoor drawings or still-life drawings of arrangements of natural forms.
- Practice using preliminary sketches that capture essential elements of scenes.
- Develop finished drawings that have focal areas of high contrast.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Balance, p. 33; Variety, pp. 38-39; Unity, pp. 40-41.

  Riddell, B., Art in the Making, Balance, p. 42; Contrast, p. 46; Environment, pp. 50-73.

  Simmons, S. and M. Winer, Drawing - The Creative Process. Landscape, pp. 90-129; Animals, pp. 216-237.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Form, Chap. 3; Space, Chap. 1.

- Visuals

  Delacroix, 'Tiger Mauling a Wild Horse'.
  Gericault, 'Two Horses Cavorting'.
  Graves, 'Joyous Young Pine'.
  Plant, animal studies.
  E. Lindner's plant drawings.

- Films

  NFB category - Robert Bateman.

cont....

Grade: NINE **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY AND ARRANGE ELEMENTS AND PRINCIPLES TO MAKE COMPOSITIONS.

Concept: A. A consideration of balance and contrast may be applied to drawings that depict forms in nature.

Evaluation Approaches:

Have students keep portfolios with examples through whole term. Look for drawings that utilize the whole page, canvas, or surface in an attempt to organize elements into formal or informal balance. Look for works that use contrast for emphasis. Assess progress in applying the concept to a wider range of drawing projects.

Grade: NINE **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EXPLOR AND ARRANGE ELEMENTS AND PRINCIPLES TO MAKE COMPOSITIONS.

Concept: B. Repetition of shape in nature can suggest patterns and motifs.

Focus:

- Shapes in nature: repetition and variation.
- Finding the unit of repetition.
- Analyze effective elements of patterns: figure/ground, simple forms, contrast, scale.
- Motif: a generalized shape that is repeated in a pattern.

Study Approaches:

- Cut a vegetable in cross section: green pepper, cabbage, tomato, pomegranate. Draw major shape, treat inside as pattern. Develop a motif or generalized shape from this. Could be a source for fabric design, i.e. batik.
- Draw landscapes but emphasize or highlight the repetitious (pattern) aspect i.e., rocks, trees, clouds.
- Use computer graphics techniques to develop repeating motifs.

Resources:

- Books

  Riddell, B., Art in the Making. Pattern, p. 45; Plants, p. 64; Printmaking, p.16.

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Movement and Repetition, pp. 36-37; Landscape, pp. 73-75.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Form, Chap. 3; Texture, Chap. 7.

- Visuals

  van Gogh, 'View of Arles'.
  Ravenna, S. Vitale, 'Vault Decoration - Peacocks, etc.'.
  Lindisfarne Gospels, 'St. Matthew'.
  Textiles; Coptic weaving - II/IIIC; 'Heads Horses and Birds - Border Design'.
  Works with patterns e.g., Medieval, Islamic, Klee, early Mondrian, van Gogh.

- Films

  NFB categories - Graphic Design, Canadian Paintings.

cont....

Grade: NINE **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EMPLOY AND ARRANGE ELEMENTS AND PRINCIPLES TO MAKE COMPOSITIONS.

Concept: B. Repetition of shape in nature can suggest patterns and motifs.

Evaluation Approaches:

Portfolio (see previous concepts). Look for imaginative use of shape in devising pattern: a new approach to an old shape or the creation of a new shape. Concern for both figure and ground should be included. Use a checklist and clearly describe assessment criteria to students.

Grade: NINE **Division:** DRAWINGS **Goal Title:** INVESTIGATE

Objective: STUDENTS WILL EXPLOIT AND ARRANGE ELEMENTS AND PRINCIPLES TO MAKE COMPOSITIONS.

Concepts: C. A changing point of view can allow a more thorough analysis of the subject matter of the drawing.

Focus:

Careful observation:

- Looking at objects in new ways;
- Same subject, shifting viewpoint;
- Characterization;
- Concern for unique qualities rather than generalization.

Study Approaches:

- Make a series of drawings of a person's head, of a complete figure, of a small group of people.
- Using photographs, or visits to local history museum or zoo, select an aspect of an animal (eg. feathers or wings, antlers, particular eye configuration). Enlarge to compositional size. Structure lines in space first, working on textural detail second.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Search for Meaning, pp. 70-85.

  Simmons, S. and M. Winer, Drawing - The Creative Process. Exercises throughout.

- Visuals

  Mantegna, 'The Dead Christ'.
  Degas, 'Dancers Practicing at the Bar'.
  Watteau, 'Head Studies'.
  da Vinci, 'Study for the Adoration of the Magi'.
  Lindner.
  Olsen.
  Danby.

Evaluation Approaches:

Portfolio of whole term's work. Look for more use of observiation rather than generalization - student is beginning to notice special details. Also look for changes in viewpoint to give a more objective interpretation.

Communicate

DRAWINGS

Grade Nine

OBJECTIVE STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

CONCEPTS

A. The subjective perception of the individual student affects the way he/she expresses action and direction.

B. Mood and feeling as perceived by the individual student can be expressed in color drawings.

C. Exaggeration of mood characteristics in drawings of nature and people can help to emphasize a personal point of view.

EVALUATION CRITERIA

A. Students begin to analyze movement and direction: in order to give an individual interpretation of action and gesture.

B. They begin to express their own feelings through color in their drawings.

C. Students experiment with exaggerated treatments of lines, colors, and rearranged shapes to express their own reactions and ideas.

Grade: NINE **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: A. The subjective perception of the individual student affects the way he/she expresses action and direction.

Focus:

The students' own perception of action:

- Point of view;
- Empathy with subject;
- Use of gesture drawing and flexible line.

Study Approaches:

- Analyze the movement: have students assume the same poses to get the feel of muscle tensions, weights, gestures.
- Make a series of gesture analyses of sports stances and actions. Possibly extend these to wire sculptures.
- Dip string in plaster .. "un-plaster" string to translate action images, applying string to stiff paper or colored cardboard.
- Select a portfolio of active images from newspapers, magazines. Analyze by drawing from these, applying flexible gesture line in any medium.
- Tape a brush to the end of a meter stick - students do "long distance" gesture drawings.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Drawing, p. 42-43.
  Simmons, S. and N. Winer, Drawing - The Creative Process. Line, pp. 37-42.
  Hanks, K. and L. Belliston, Rapid Viz. Rapid Indication, pp. 78-99.

- Visuals

  T. Lautrec, 'Yvette Guilbert'.
  Wyeth, 'Christina's World'.
  Picasso, 'Portrait of Ambroise Vollard'.
  Daumier, 'Third Class Carriage'.
  Munch, 'The Scream'.
  Expressionists, Futurists.

- Films

  NFB categories - Animated and Experimental Films.

Evaluation Approaches:

Portfolio. See previous concepts. Checklists can be kept by the teacher to help the student become aware of strengths. For this concept, look for effective expression of action, emphasis on direction of movement and placement of weight in the figures.

Grade: NINE **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: 3. Mood and feeling as perceived by the individual student can be expressed in color drawings.

Focus:

Student's expressive response:

- Personal interpretation;
- Personal preferences;
- Selecting the aspects of subject matter seen as most important by the individual student, and emphasizing these through manipulation of color.

Study Approaches:

- Decide upon an emotion. Imagine it as clearly as possible. Use either actual or remembered objects to create a composition. Apply color in ways that you feel are suitable to the emotion you are drawing about.
- Make a collection of people (photos) demonstrating different emotions or moods. Make some studies of the facial expressions that indicate the various moods. Use arbitrary color to highlight these expressions.
- Select a familiar location. Draw this area at two different times of day, or weather, using pastels, pencil crayons, or feltpens. Be sure to apply the color to the drawing that emphasizes the mood you feel when you look at the scene.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Search for Meaning, pp. 70-85.

  Riddell, B., Art in the Making. Color, pp. 32-33; Harmony, p. 47.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Value, Chap. 6; Color, Chap. 8.

- Visuals

  Degas, 'Dancers Practicing at the Bar'.
  Lautrec, 'Yvette Guilbert'.
  Ernst, 'Horde'.
  Fauves.
  Carr's pastels.

Evaluation Approaches:

Portfolio. See previous concepts. Look for evidence of personal choice of mood and color in image content. Discuss the selections with students. Look for the increased use of color emphasis in compositions.

Grade: NINE **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concept: C. Exaggeration of mood characteristics in drawings of nature and people can help to emphasize a personal point of view.

Focus:

Imagination and interpretation:

- Transformation, distortion, abstraction;
- Strange and unique viewpoints;
- Associations between real and imagined images.

Study Approaches:

- Draw a portrait of a friend. Try to combine two aspects of their personality into one composition. Transparency of forms and overlay may help to combine the aspects.
- Bring an old familiar object to the art class (toy, baseball mitt, old hat, helmet etc.) Do a long, careful drawing that expresses the most familiar aspects such as comfort, reliability, memories associated with the object. Highlight its worn qualities.
- Imagine yourself as: a skydiver? hockey player? horse trainer? Study examples (films, interviews) of an activity that interests you. When you have a feeling for your selection, can you draw an unusual viewpoint, and emphasize what you consider the unique aspects of the activity?

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Search for Meaning, pp. 70-85.

  Simmons, S. and M. Winer, Drawing - The Creative Process. The portrait, pp. 90-128.

- Visuals

  da Vinci, 'Five Grotesque Heads'.
  Masson, 'Battle of the Fishes'.
  Miro, 'Self Portrait'.
  Moore, 'Tube Shelter Perspective'.
  Munch, 'The Scream'.
  Expressionists.

- Films

  NFB categories - Animated and Experimental Films; Cartoons.

cont....

Grade: NINE **Division:** DRAWINGS **Goal Title:** COMMUNICATE

Objective: STUDENTS WILL USE EXPRESSIVENESS IN THEIR USE OF ELEMENTS IN THE MAKING OF IMAGES.

Concepts: c. Exaggeration of mood characterization in drawings of nature and people can help to emphasize a personal point of view.

Evaluation Approaches:

Portfolio. See previous concepts. Look for an original and imaginative interpretation of the subject. In this concept, students could be asked to give a short written statement about what they were expressing in their drawings. Congruence between stated intention and evident mood of the drawing could then be the evaluation criterion.

Grade Nine **DRAWINGS** Articulate and Evaluate

OBJECTIVE STUDENTS WILL USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORKS.

CONCEPTS

A. Making comparisons about mood and feeling between one's own works and works by other students is part of learning to talk about art.

B. Knowing the terms for design, media and techniques used in one's own drawings helps in description and analysis of one's own and other's work.

EVALUATION CRITERIA

A. Students interpret the meanings of their own work and those of their classmates more readily. More qualities of subject, theme and mood are noted.

B. They use more precise terms to describe design elements, media and techniques when analysing their own works and others'.

Grade: NINE **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORKS.

Concept: A. Making comparisons about mood and feeling between one's own works and works by other students is part of learning to talk about art.

Focus:

- Describing elements and principles that are employed to express mood, feeling.
- Interpreting meanings of art works.

Study Approaches:

- Teacher questions - student statements; get students to change roles by writing descriptions as 'artist', as 'responder' and as 'critic' to gain experience in different ways of looking at art works.
- Written statements describing their own works.
- Small group discussions.
- Development of a vocabulary of media, techniques and use of correct terms in notebooks, taped responses, etc.
- Introduce 3 artists work of varying moods ie. Hopper, Seurat, Vermeer. Using design knowledge, create own statements about the relationship of mood and style in art works studied.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. You and Your Response to Art, pp. 86-90.

  Chapman, L., Approaches to Art in Education. Chap. 4.

  Feldman, E., Varieties of Visual Experience.

- Visuals

  Slides used in drawing concepts; also slides from Compositions and Encounters e.g.,
  Hopper, 'Night Hawks'.
  Seurat, 'A Sunday Afternoon at the Grande Jatte'.
  Vermeer, 'Young Woman with a Jug'.

- Students' works.

Evaluation Approaches:

Written statements about their own work, small group and large group critiques, teacher-student interviews can all be used to evaluate this concept. Look for increased willingness to describe works to others, through written or discussion critiques. Look for increased use of correct terms to describe elements of art works.

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Grade: NINE **Division:** DRAWINGS **Goal Title:** ARTICULATE AND EVALUATE

Objective: STUDENTS WILL USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORK.

Concept: B. Knowing the terms for design, media and techniques used in one's own drawings helps in description and analysis of one's own and other's work.

Focus:

- Vocabulary: definition and appropriate use of terms.
- Recognition and description of design principles, drawing media and techniques.

Study Approaches:

- Teacher questions-student statements in discussion, notebooks or taped responses.
- Small group discussions.
- Written statements about own works accompanying each work.
- Vocabulary quizzes (media, techniques, design principles).
- When shown various artists' works, students can identify media and techniques that they have encountered in studio sessions.

Resources:

- Books

  Vocabulary or glossary sections of books used (eg. Purposes of Art, Discovering Canadian Art: Learning the Language, Art Fundamentals: Theory and Practice).

  'Elements' section of Drawing - The Creative Process.

- Students' works.

Evaluation Approaches:

See previous concept. Look for increased understanding and correct use of the vocabulary of art. Quizzes and short writing assignments may also be appropriate here.

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COMPOSITIONS

Grade Nine

OBJECTIVE STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

CONCEPTS

A. Manipulation of color emphasis can help express mood in two-dimensional compositions.

B. Organic shapes derived from natural objects can be developed into three-dimensional forms.

EVALUATION CRITERIA

A. Students use color more freely. They display more control of color-mixing and incorporate more variety in their compositions.

B. Students transform ideas creatively from natural object sources to three dimensional forms. They display an understanding of the differences between open and closed forms and spaces.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: A. Manipulation of color emphasis can help express mood in two-dimensional compositions.

Focus:

- Color intensity: changes in hue, value, clarity.
- Positioning and concentration of color application.
- Emotional effects.
- Color schemes: popular interpretations ("blue and green should never be seen") psycholoogical effects (warmth, dullness, mystery, gaiety).
- Use of techniques and media that allow for expanding color experience (e.g., oil, acrylic, watercolor, silkscreen, batik, pastels, stained glass).

Study Approaches:

- Use color emphasis to express mood and character of people, individually and in groups.
- Use color emphasis to depict changes in nature over time (time of day, time of year).
- Do various studies of the above. Select one. Work through to finished, formal presentation.
- Check DRAWING concepts for studies that could be extended.

cont....

Resources:

- Books

Riddell, B., Art in the Making. Color, p. 32.

Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Color and Value, pp. 22-24; Painting, pp. 45-47; Printmaking, pp. 48-50.

- Visuals

Hopper, 'Night Hawks'.
van Gogh, 'Night Cafe'.
Renoir, 'Moulin de la Galette'.
Wyeth, 'Christina's World'
Millet, 'The Gleaners'.
David, 'Oath of the Horatii'.
Group of Seven.

- Films

NFB categories - Folk Art, Canadian Indian Painting.
McIntrye, E.M.I. - Check for films about color in Arts Catalogue.

cont....

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objectives: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concepts: A. Manipulation of color emphasis can help express mood in two-dimensional compositions.

STUDY APPROACHES (cont....)

. Develop an advertisement that uses color to convey the qualities of the product such as freshness, excitement, power, efficiency, warmth, comfort, etc.

Evaluation Approaches:

Finished compositions. Look for more proficient handling of color and use of color to create effective mood. Have students attach a short written statement to their work. Look for imaginative interpretations.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN [illegible] TWO AND THREE DIMENSIONS.

Concept: B. Organic shapes derived from natural objects can be developed into three-dimensional forms.

Focus:

- Heightened appreciation of structural realities in nature and art.
- Open, skeletal objects which extend in lines into space.
- Closed, solid forms which fill and occupy and enclose space, expressing mass and volume.
- Relationship of media to structural forms.

Study Approaches:

- Assemblages: mounted, freestanding sculptures of found or made objects. Contrasts may be made to collage. Use a theme from ENCOUNTERS.
- Design a portrait of yourself using found and made objects. Can some parts be made moveable?
- Design a toy that functions in the wind (e.g., scarcrows, wind vanes, kites, sound instruments). Select from a group of previously identified structural forms in order to begin your design. After project completion, decide the appropriateness of form selection to toy function.

cont....

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Sculpture, pp. 51-53; Crafts, pp. 65-69.

  Riddell, B., Art in the Making. Construction, p. 14; Plants, p. 64; Animals, p. 66.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Form, Chap. 3; Three Dimensions, Chap. 10.

- Visuals

  Picasso, 'Head of Bull'.
  Brancusi, 'Mme. Pogany'.
  Calder, 'Lobster Trap and Fish Tails'.
  Oldenburg, 'Soft Typewriter (Ghost)'.
  Gaudi, 'Casa Mila, Facade, Barcelona'.
  K. Ohe.
  Smithson (Spiral Jetty).
  Le Corbusier (Notre-Dame-du-Haut).

- Films

  NFB categories - Canadian Pottery, Sculpture; Carvings

cont....

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS I

Objective: STUDENTS WILL CREATE COMPOSITIONS IN BOTH TWO AND THREE DIMENSIONS.

Concept: 3. Organic shapes derived from natural objects can be developed into three-dimensional forms.

STUDY APPROACHES (cont....)

- Select a plant form or some natural object that you like. Make drawings of it on large paper from at least three viewpoints. Cut out, and attach edges. Stuff with old newspaper.

  Alternative: make small drawings. Construct in some appropriate medium.

Evaluation Approaches:

Portfolios and sketchbooks. Look for imaginatively formed ideas. Gather evidence that students can perceive and record extended objects as well as solid, massive forms. Assess the appropriateness of the medium selected and the skillfulness of the techniques applied.

Grade Nine **COMPOSITIONS** Components 2

OBJECTIVE STUDENTS WILL BECOME FAMILIAR WITH THE USE OF TRANSPARENCY AND OPACITY IN THE CREATION OF COMPOSITIONS.

CONCEPTS

A. The qualities of transparency and opacity suggest relationships of space and form in compositions.

B. The qualities of transparency and opacity suggest the presence or absence of light in compositions.

EVALUATION CRITERION

A-B. Students display an understanding of the ways transparent and opaque objects react to light: they use transparent and opaque effects to describe space and form in their compositions.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 2

Objective: STUDENTS WILL BECOME FAMILIAR WITH THE USE OF TRANSPARENCY AND OPACITY IN THE CREATION OF COMPOSITIONS.

Concept: A. The qualities of transparency and opacity suggest relationships of space and form in compositions.

Focus:

- Depicting the visual and tactile qualities of natural and manmade materials.
- Glass, water, translucent materials vs. solid, opaque substances.
- Depth, density, clarity, properties of light.
- Transparent and opaque media.

Study Approaches:

- Develop compositions that suggest depth and light sources through the use of techniques that empasize opposite visual qualities. Analyze for relationship of degree of opacity to depth in picture plane.
- Learn about using watercolor, colored inks, tissue paper. Make studies of objects such as glass tubes, cups, glasses, sheer curtains, windows, etc. Also overlapping two images could provide another alternative in studying transparency concept.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Painting, pp. 45-47; Color and Value, pp. 22-24; Still Life, pp. 76-78.
  Simmons, S. and M. Winer, Drawing - The Creative Process. Transparency, pp. 77-78.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Color, Chap. 8; Space, Chap. 5.

- Visuals

  Vermeer, 'Young Woman with a Jug'.
  Nolde, 'The Last Supper'.
  da Vinci, 'Mona Lisa'.
  Duchamp, 'Nude Descending Staircase'.
  Gottlieb, A., 'Stained Glass Wall'.
  Stained glass windows.
  Morris Louis paintings.
  Group of Seven.
  P. Claesz ('Still Life').

Evaluation Approaches:

Finished compositions. Look for compositions that display an effective use of transparent and opaque media as well as depicting transparency and opacity in the subjects portrayed in the work.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 2

Objective: STUDENTS WILL BECOME FAMILIAR WITH THE USE OF TRANSPARENCY AND OPACITY IN THE CREATION OF COMPOSITIONS.

Concept: B. The qualities of transparency and opacity suggest the presence or absence of light.

Focus:

Qualities of light:

- Depicting light and atmosphere in landscape; the illusory experience of space;
- Color intensity or opacity as a measure of nearness, distance, brightness or darkness.

Study Approaches:

- Select a natural or cityscape scene that incorporates distances. Examine the values of colors of objects close and objects far away. Experiment with media and pigment mixtures to achieve like color values. Emphasize detail in foreground to enhance atmospheric perspective.
- Use unfamiliar media to study and depict the effects of light, light sources and distance. (simple cameras, transparent coloring media such as colored inks, food coloring).
- Make a study of a scene in two different light situations. Represent more or less opaque objects to suggest time of day effects.

Resources:

- Books

Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Color and Value, pp. 22-24; Representational styles, pp. 83-84.

Simmons, S. and M. Winer, Drawing - The Creative Process. Transparency, pp. 77-78.

Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Color, Chap. 8; Space. Chap. 5.

- Visuals

Goya, 'Shootings of May 3, 1808'.
Constable, 'Hay Wain'.
Turner, 'Snow Storm'.
Corot, 'Port of La Rochelle'.
O'Keefe, 'Red Hills and Bones'.
Pollock, 'Autumn Rhythm'.
Group of Seven.
P. Claesz ('Still Life').

- Films

NFB categories - Canadian Paintings, Quebecois Paintings.
McIntrye E.M.I. - Check for films about color in Arts Catalogue.

cont....

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 2

Objective: STUDENTS WILL BECOME FAMILIAR WITH THE USE OF TRANSPARENCY AND OPACITY IN THE CREATION OF COMPOSITIONS.

Concept: B. The qualities of transparency and opacity suggest the presence or absence of light.

Evaluation Approaches:

Finished compositions. Look for compositions that display an effective use of transparent and opaque media as well as depicting transparency and opacity in the subjects portrayed in the work.

Components

COMPOSITIONS

Grade Nine

OBJECTIVE: STUDENTS WILL INVESTIGATE THE EFFECTS OF CONTROLLING COLOR, SPACE AND FORM IN RESPONSE TO SELECTED VISUAL PROBLEMS.

CONCEPTS

A. Variation of form: natural objects exhibit wide variation of form within a single type.

B. Control of color and space: certain colors advance or recede, according to the colors around them.

C. Control of space: a sense of distance or proximity can be conveyed through the amount of detail used in compositions (micro-macro images).

EVALUATION CRITERION

A. Students observe groups of natural objects carefully for unique variations as well as similarities. They use more particulars than generalizations in their compositions that involve natural objects as subject matter.

B. They demonstrate an understanding of color effects on their compositions: they use color contrast to develop spatial effects.

C. Students use varied amounts of detail to develop spatial effects in their compositions.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 3

Objective: STUDENTS WILL INVESTIGATE THE EFFECTS OF CONTROLLING COLOR, SPACE AND FORM IN RESPONSE TO SELECTED VISUAL PROBLEMS.

Concept: A. Variation of form: natural objects exhibit wide variation of form within a single type.

Focus:

- Consider the relationship of visual sense to tactile sense.
- Develop an awareness of the variety of surface qualities and growth patterns in nature.
- The idea of repetition with variations in such things as plants, animals, erosion patterns.
- Careful observation - unique qualities rather than generalizations.

Study Approaches:

- Collect shells, driftwood, seed pods or groups of leaves, plants, stones with similar configurations. Draw groups to emphasize slight variations, unique qualities of each. Work through to finished presentation.
- Draw and paint a visual dictionary or field guide of local trees, flowers, etc. Use calligraphic writing to describe each plant form, to extend the project focus.

Resources:

- Books

  Riddell, B., Art in the Making. Form, p. 30; Environment, pp. 50-73.

  Simmons, S. and M. Winer, Drawing - The Creative Process. Landscapes, pp. 105-115.

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Movement and Repetition, pp. 36-37; Texture, pp. 25-27.

- Visuals

  Science slides.
  Natural history slides.
  Photographs by Freeman Patterson.

Evaluation Approaches:

Finished works. Look for more careful attention to particulars and unique details - a movement away from generalized or symbolized forms.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 3

Objective: STUDENTS WILL INVESTIGATE THE EFFECTS OF CONTROLLING COLOR, SPACE AND FORM IN RESPONSE TO SELECTED VISUAL PROBLEMS.

Concept: B. Control of color and space: certain colors advance or recede, according to the colors around them.

Focus:

Effects of colors on each other:

- Complementary colors, contrasts;
- Colors that advance, recede in space depending on surrounding colors;
- Warm and cool color and space;
- Proportions of color and space.
- Examples of 19-20th century painters: Fauvists, Impressionists, Color fieldists and Op artists.

Study Approaches:

- Design a geometric composition. Varying levels of distance can be achieved by use of certain color schemes.
- In landscape paintings, experiment with color application. Investigate such things as under-painting distant hills in unfamiliar colors, such as burnt sienna. Analyze results. Select an approach that appeals, and complete a formal composition.
- Experiment with strong contrasts: Large areas of one hue accented by strong complementaries in a small area.

cont....

Resources:

- Books

Riddell, S., Art in the Making. Color, p. 32.
Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Color, Chap. 8.
Albers, J., The Interaction of Color.
Itten, J., The Art of Color.
Tritten, G., Teaching Color and Form in Secondary School Art.

- Visuals

Cezanne, 'Boy in the Red Vest'.
Stella, 'Jasper's Problem'.
Cezanne, 'Mt. St. Victoire, 1904'.
Gainsborough, 'Blue Boy'.
Albers, J. 'Homage to the Square "Borad Call", 1967'.
Greek Amphora, 'Pig Trainer'.
Hoffman, 'The Golden Wall', 'Cathedral'.
vasarely.
Arp.
J. Bush.

Evaluation Approaches:

Finished works, studies in portfolios. Look for skill in controlling color, both technically and compositionally. Look for evidence that the theories described in Focus have been applied.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 3

Objective: STUDENTS WILL INVESTIGATE THE EFFECTS OF CONTROLLING COLOR, SPACE AND FORM IN RESPONSE TO SELECTED VISUAL PROBLEMS.

Concept: B. Control of color and space: certain colors advance or recede, according to the colors around them.

STUDY APPROACHES (cont...)

- Using color swatches (designers' layout paper, color-aid, clippings from colored magazine pages, paint chips), experiment with simple collages th juxtapose strong contrasting hues.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** COMPONENTS 3

Objective: STUDENTS WILL INVESTIGATE THE EFFECTS OF CONTROLLING COLOR, SPACE AND FORM IN RESPONSE TO SELECTED VISUAL PROBLEMS.

Concept: C. Control of space: a sense of distance or proximity can be conveyed through the amount of detail used in compositions (micro-macro images).

Focus:

- Objects become more generalized in our perception as they recede into the distance.
- Control of notations, colors, marks used to describe the qualities of subject matter helps to situate it in space.
- Micro-images: the careful, detailed analysis of the surface qualities of objects.
- Macro-images: compositions based on whole forms and spatial relationships.

Study Approaches:

- Make a series of drawings related to a simple shape or symbol e.g., the spiral. Choose from micro- to macro-scopic objects that contain this shape.
- Do close up studies of single objects e.g., shells, textiles, radios etc. Make very small drawings. Make very large drawings. Use a magnifying glass.
- Look at a cross section of a cell under a microscope. Organize the visual information into a large scale drawing, painting or bas-relief sculpture.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Language of Art, pp. 18-69.
  Riddell, B., Art in the Making. Environment, pp. 50-72.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Details, p. 129.

- Visuals

  Renoir, 'Moulin de la Galette'.
  Wyeth, 'Christina's World'.
  David, 'Oath of the Horatii'.
  Llao Dynasty, 'Four Seasons'.
  Parthenon, 'Two Horsemen Cantering' relief.
  Representational works/studies.
  Yates.
  Borduas.
  Boccioni (Street Noises...).

Evaluation Approaches:

Finished works, portfolio studies. Look for evidence of careful planning and control of space, variation of marks, concern for overall composition.

Grade Nine **COMPOSITIONS** Relationships 1

OBJECTIVE STUDENTS WILL EXPERIMENT WITH THE PRINCIPLES OF DOMINANCE, EMPHASIS AND CONCENTRATION IN THE CREATION OF COMPOSITIONS.

CONCEPTS

A. Cluster and concentration of design elements in compositions tend to suggest compression or movement.

B. Differences in size or value of design elements in compositions suggest dominance and emphasis of certain elements.

EVALUATION CRITERION

A. Students are able to suggest spatial relationships between shapes in compositions by the way they arrange those shapes.

B. Students demonstrate an understanding of the design principles 'dominance' and 'emphasis' through placement and proportion of the elements in their compositions.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL EXPERIMENT WITH THE PRINCIPLES OF DOMINANCE, EMPHASIS AND CONCENTRATION IN THE CREATION OF COMPOSITIONS.

Concept: A. Cluster and concentration of design elements in compositions tend to suggest compression or movement.

Focus:

- Working with abstract shapes: dominance of the majority, emphasis of minority.
- Direction, position, space, gravity, proximity.
- Implied line: rows of points or small shapes suggest a direction or movement.
- Implied energy and/or stasis.

Study Approaches:

- Splatter ink as beginning of composition. Enhance dots, implied line to suggest direction or movement.
- Make 'lines meeting barrier' drawings.
- Make a series of random doodles or blind contour studies of objects. Select a shape. Repeat, to create dominance of a shape; change sizes or colors to emphasize the movement of isolated or single shapes around the dominant shapes.
- Use computers and computer software packages and input devices to explore concepts of direction, position, concentration of simple design elements such as dots and lines.

Resources:

- Books

  Riddell, B. Art in the Making. Movement, p. 43; Focal Point, p. 41.
  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Movement, Index.
  Rottger, E. and D. Klante, Creative Drawing: Point and Line. (Out of print but available in many school libraries.)

- Visuals

  Degas, 'Dancers Practicing at the Bar'.
  Tanguy, 'Furniture of Time, 1939'.
  Pollock, 'Autumn Rhythms'.
  Dubuffet, 'Business Prospers'.
  Bush ('Passepied').
  Riopelle ('Pavane').

- Films

  NFB categories - Animated and Experimental films.

Evaluation Approaches:

Finished works and portfolio studies. In overall composition, look for evidence of balance and emphasis in placement of forms.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL EXPERIMENT WITH THE PRINCIPLES OF DOMINANCE, EMPHASIS AND CONCENTRATION IN THE CREATION OF COMPOSITIONS.

Concept: B. Differences in size or value of design elements in compositions suggest dominance and emphasis of certain elements.

Focus:

- Developing a focal point.
- Harmony in design is unity with variety.
- Relationships between elements in a composition.

Study Approaches:

- Write and illustrate a children's book. Work towards developing a harmoniously designed finished product.
- Design a weaving. Emphasize parts by weaving techniques used. Create a dominant area by choice of value or texture.
- Construct a wooden, life-size puzzle. Use latex paints. Create dominant areas with color variation. Using size variation, or layering techniques, emphasize a variety of shapes or parts.
- Use computer graphics techniques to experiment with dominance and emphasis of simple design elements.

Resources:

- Books

  Riddell, B., Art in the Making. Focal Point, p. 41; Contrast, p. 46.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Dominance - Index; Size - Index; Value, Chap. 6.

  Rottger, E. and D. Klante, Creative Drawing: Point and Line. (Out of print but available in many school libraries.)

- Visuals

  Leger, 'The City'.
  Coptic textile, 'Heads, Horses, and Birds - Border Design'.
  O'Keefe, 'Red Hills and Bones'.
  Michelangelo, 'The Flood-Sistine Chapel'.
  Bruegel, 'Return of the Flock'.
  Albers, A., 'Wall Hanging'.
  Krieghoff.
  Riopelle.

- Films

  NFB categories - Animated and Experimental Films.

cont....

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 1

Objective: STUDENTS WILL EXPERIMENT WITH THE PRINCIPLES OF DOMINANCE, EMPHASIS AND CONCENTRATION IN THE CREATION OF COMPOSITIONS.

Concept: B. Differences in size or value of design elements in compositions suggest dominance and emphasis of certain elements.

Evaluation Approaches:

Finished works and portfolio studies. Look for experiments of varied size and emphasis of elements. Assess final products for harmony of total image.

Grade Nine **COMPOSITIONS** Relationships 2

OBJECTIVE STUDENTS WILL USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORKS.

CONCEPTS

A. Making comparisons about pictorial styles between one's own works and the works of other students is part of learning to talk about art.

B. Knowing the terms for design, media and techniques used in one's own compositions helps in description and analysis of one's own and others' works.

EVALUATION CRITERION

A. Students perceive and describe similarities and differences between their own and others' works with increasing fluency.

B. Students use more correct terms for design features, media and techniques in their description of their own and others' works. More artistic features are taken into account when analysing works.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORKS.

Concept: A. Making comparisons about pictorial styles between one's own works and the works of other students is part of learning to talk about art.

Focus:

- Developing analytic style - describing treatments of subject matter and arrangements of visual elements.
- Interpreting meanings from work

Study Approaches:

- Teacher questions-student statements; get students to change roles e.g., descriptions/responses by 'artist', by 'responder' and by 'critic' in order to gain experience in different ways of looking at art.
- Written statements about their work can be kept in notebooks or sketch books.
- Small group discussions can be held about specific questions.
- Vocabulary used could be recorded: described in notebooks, taped responses etc.
- Introduce three artists of distinct styles e.g., Ken Danby, Ron Bolt, Dorothy Knowles. Analyze how these representational artists' styles differ. Use stylistic devices of these artists in your own work.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. You and Your Response to Art, pp. 86-90.

  Chapman, L., Approaches to Art in Education.

  Feldman, E., Varieties of Visual Experience.

- Students' works.
- Visuals

  e.g., Ken Danby, Ron Bolt, Dorothy Knowles.

- Films

  NFB categories - Canadian Painting.

Evaluation Approaches:

Teacher-student interviews, small and large group discussions. Look for willingness to participate in discussion. Listen for ability to identify and describe elements of similarity and difference between works.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** RELATIONSHIPS 2

Objective: STUDENTS WILL USE THE TECHNIQUES OF ART CRITICISM FOR ANALYSIS AND COMPARISON OF ART WORKS.

Concept: B. Knowing the terms for design, media and techniques used in one's own compositions helps in description and analysis of one's own and others' works.

Focus:

- Vocabulary: definition and appropriate use of terms for elements and principles of design.
- Recognition and description of design principles, media and techniques.

Study Approaches:

- Teacher questions-student statements in discussion, notebooks or taped response.
- Small group discussion focussing on specific questions.
- Written statements about own works may accompany each work.
- Vocabulary quizzes.
- When shown various artists' works, students identify media and techniques that students have encountered in studio sessions.

Resources:

- Books

  Vocabulary or glossary sections of books used (e.g., Purposes of Art, Art Fundamentals: Theory and Practice).

  'Elements' section of Drawing - The Creative Process.

  'Language of Art' section of Discovering Canadian Art: Learning the Language.

- Students' works.

Evaluation Approaches:

Teacher-student interviews, small and large group discussions and critiques. Look for accurate use of terms when describing works, and increased vocabulary of art terms over the course. Look for recognition of media and techniques studied.

OBJECTIVE STUDENTS WILL INVESTIGATE THE EFFECTS OF MODIFYING COLOR, SPACE AND FORM TO CHANGE PICTORIAL STYLE.

CONCEPTS

A. The same composition, when executed with different color schemes, communicates a different mood or feeling.

B. The same forms, when composed with different spatial relationships, present different visual effects.

EVALUATION CRITERION

A. Students begin to use color as a means of communicating feeling in their compositions. They vary colors to vary mood.

B. Students use more varieties of shapes and experiment with spatial effects in their compositions.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS 1

Objective: STUDENTS WILL INVESTIGATE THE EFFECTS OF MODIFYING COLOR, SPACE AND FORM TO CHANGE PICTORIAL STYLE.

Concept: A. The same composition, when executed with different color schemes, communicates a different mood or feeling.

Focus:

- Concepts of color scheme, arbitrary color, expressive color.
- Amount of light affects clarity of colors: clarity of colors suggests strong light, outdoors.

Study Approaches:

- Experiment with color as the means of communication (dark, threatening, cool, misty, thoughtful, hot, energetic, vibrant).
- Use cut out figures. Change color of some shapes in different compositions.
- If you have access to stage lights with different gels, or, different colored lightbulbs, experiment with lighting still life arrangements or figures for different moods.
- Examine advertisements for use of color mood. Discuss stereotypical or psychological ideas about color and their effect upon color choice and preference.
- Use color to express the mood of a poem or a piece of musical work.
- Use a color computer monitor to explore the effects of different simple color schemes.

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Color and Value, pp. 22-24.

  Ocvirk, O., et al., Art Fundamentals: Theory and Practice. Color, Chap. 8.

- Visuals

  Compare color treatments of similar content, e.g., Nolde, 'Last Supper'. Byzantine Mosaic, 'Emperor Justinian and His Retinue'.

- Films

  McIntyre E.M.I. - Check Arts Catalogue for films about color.

Evaluation Approaches:

Finished works, portfolios. Look for evidence of knowledge and application of color theory, attempts to express mood and imagination, and unified color presentation. Use checklist. Have students attach written statements.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS 1

Objective: STUDENTS WILL INVESTIGATE THE EFFECTS OF MODIFYING COLOR, SPACE AND FORM TO CHANGE PICTORIAL STYLE.

Concept: E. The same forms, when composed with different spatial relationships, present different visual effects.

Focus:

- Creating space: different vantage points or eye levels, use of positive and negative shapes, transparency.
- Conceptual vs. perceptual views of forms: what we think we see (generalized from previous experience) vs. what we see in that particular instance (snapshot view).

Study Approaches:

- Develop an idea about a subject focussing on generalized characteristics. Form these into a 'Cubist' style interpretation. Use paint or drawing media.
- If you have access to video equipment or instamatic cameras, experiment with photographs of simple forms to demonstrate different vantage points.
- Vary depictions of figures in action: develop close-up and distant depictions. Maintain use of negative space as part of composition.
- Using several objects in a still life composition, rearrange them three or four times in different groupings: widely separate, one-object isolated from the rest, tightly grouped, etc.

cont....

Resources:

- Books

  Hanks, K., and L. Belliston, Rapid Viz. The Box, p. 16.

  Wong, W., Principles of Two-Dimensional Design.

- Visuals

  Picasso, 'Portrait of Ambroise Vollard'.
  Mantegna, 'The Dead Christ'.
  Ravenna, S. Vitale, 'Vault Decoration - Peacocks, etc.'.
  Cubists.
  Futurists.

Evaluation Approaches:

Portfolio entries and finished works. Look for an understanding of ways spatial relationships can be depicted or interpreted. Careful observations of several different aspects of subject matter may be recorded in sketch books.

Grade: NINE **Division:** COMPOSITIONS **Goal Title:** ORGANIZATIONS 1

Objective: STUDENTS WILL INVESTIGATE THE EFFECTS OF MODIFYING COLOR, SPACE AND FORM TO CHANGE PICTORIAL STYLE.

Concept: 3. the same forms, when composed with different spatial relationships, present different visual effects.

STUDY APPROACHES (cont...)

. Abstract a motif from a landscape or plant drawing done previously. Create staccato-like or immobile images by the repetition, placement, division, and gradational changes you impose on the motif.

OBJECTIVE STUDENTS WILL CONSIDER THE NATURAL ENVIRONMENT AS A SOURCE OF IMAGERY THROUGH TIME AND ACROSS CULTURES.

CONCEPTS

A. The human image changes through time and across cultures.

B. Images of nature change through time and across cultures.

EVALUATION CRITERION

A. Students interpret the imagery of different cultures with increasing recognition of the variations in the ways human beings are perceived and depicted.

B. Students interpret the imagery of different cultures with increasing recognition of the variations in the ways nature has been perceived.

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL CONSIDER THE NATURAL ENVIRONMENT AS A SOURCE OF IMAGERY THROUGH TIME AND ACROSS CULTURES.

Concept: A. The human image changes through time and across cultures.

Focus:

The ways human beings are perceived and depicted:

- Influences such as time in history, political/social needs, and artistic styles could be considered;
- Standards of beauty, and the expression of beauty in works of art can be considered.

Study Approaches:

- Look at busts, portraits, statues, caricatures, political cartoons; compare reasons for creation; examine works for a view of man prevalent at the time; learn about the artist's role in making these images. Consider questions about the changing expressions of beauty or idealism.
- Conduct "interviews" with the subjects of the art works. Research the background of the period to get an understanding of life styles, etc.
- Draw/paint/construct a portrait of a friend in the same mode or style as one of the works studied (COMPOSITIONS).

Resources:

- Books

Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Figurative Art, pp. 71-72.

Elser, A., Purposes of Art. Portraits and Figures, Chap. 17-18.

- Visuals

Laser disc visuals.

Greek, 'Nike of Samothrace'.
Egypt, 'Khafre Seated Portrait'.
Rodin, 'The Thinker'.
Brancusi, 'Mme. Pogany'.
Michelangelo, 'Pieta'.
Bellows, 'Dempsey and Firpo'.
Vermeer, 'Young Woman with a Jug'.
Nolde, 'Last Supper'.
Cezanne, 'Boy in a Red Vest'.
Hopper, 'Night Hawks'.
Goya, 'Shootings on May 3, 1808'.
Moore, 'Tube Shelter Perspective'.
Lautrec, 'Yvette Guilbert'.
Degas, 'Dancers Practing at the Bar'.
Seurat, 'A Sunday Afternoon at the Grande Jatte'.
van Gogh, 'Night Cafe'.

cont....

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL CONSIDER THE NATURAL ENVIRONMENT AS A SOURCE OF IMAGERY THROUGH TIME AND ACROSS CULTURES.

Concept: A. The human image changes through time and across cultures.

Resources:

. Visuals (cont...)

Miro, 'Self Portrait'.
Ingres, 'Portrait of M. Guillon-Lethiere'.
Marisol, 'Family'.
Wyeth, 'Christina's World'.
David, 'Oath of the Horatii'.
Renoir, 'Moulin de la Galette'.
da Vinci, 'Mona Lisa'.
Duchamp, 'Nude Descending Staircase'.
Millet, 'The Gleaners'.
Warhol, 'Gold Marilyn Monroe'.
Greek Amphora, 'Pig Trainer'.
Boccioni, 'Unique Forms of Continuity in Space'.
Mantegna, 'Dead Christ'.
Rigaud, 'Louis XIV'.
Egyptian hieroglyphics.
Greek sculptures: portraits, busts.
Aristocratic portraits.
Equestrian Statues.
African and Inuit images.

. Films

NFB categories - Indian Masks; Portrait paintings, Inuit.

cont....

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL CONSIDER THE NATURAL ENVIRONMENT AS A SOURCE OF IMAGERY THROUGH TIME AND ACROSS CULTURES.

Concept: 1. The human image changes through time and across cultures.

Evaluation Approaches:

Note student participation in discussions. Short answer tests or quizzes may be appropriate. Look for increased recognition of the ways different cultures describe people in their art. Students might include factors in Focus in group discussions or through questioning. Anecdotal records may be appropriate.

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objective: STUDENTS WILL CONSIDER THE NATURAL ENVIRONMENT AS A SOURCE OF IMAGERY THROUGH TIME AND ACROSS CULTURES.

Concept: B. Images of nature change through time and across cultures.

Focus:

- Man's view of nature changes through time: threatening, benevolent, agricultural, pastoral, the effects of the industrial age, ecological awareness, etc.
- Importance of decoration.

Study Approaches:

- Observe examples from many cultures in slide, film or reproduction.
- Through images created to invoke, describe or idealize nature, investigate the treatment of a) animals, b) plant life or c) landscape through time and across cultures. Consider reasons for image development, and purposes served. In western imagery, consider the realistic or symbolic expressions used.
- Discuss man's contemporary view of nature. Locate visual evidence for the views expressed. Make a visual statement about your feelings about the contemporary view (COMPOSITIONS).

Resources:

- Books

  Bennett, B. and C.P. Hall, Discovering Canadian Art: Learning the Language. Subject Matter, pp. 70-85.

  Elsen, A., Purposes of Art. Chap. 2, 15 (example).

- Visuals

  Laser disc visuals.

  Monet, 'Water Lilies'.
  Smith, 'Hudson River Landscape'.
  Leger, 'The City'.
  Graves, 'Joyous Young Pine'.
  van Gogh, 'View of Arles'.
  Gericault, 'Two Horses Cavorting'.
  Masson, 'Battle of the Fishes'.
  Delacroix, 'Tiger Mauling a Horse'.
  Rembrandt, 'A Cottage in the Trees'.
  Picasso, 'Head of a Bull'.
  Calder, 'Lobster Trap and Fish Tails'.
  Constable, 'Hay Wain'.
  Llao Dynasty, 'Four Seasons'.
  Pompeii, 'Sacred Landscape'.
  Michelangelo, 'The Flood - Sistine Chapel'.
  Bruegel, 'Return of the Flock'.
  Corot, 'Port of La Rochelle'.

cont....

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** SOURCES OF IMAGES

Objectives: [illegible] THE NATURAL ENVIRONMENT AS A SOURCE OF IMAGES THROUGH TIME AND ACROSS CULTURES.

Concepts: 1. [illegible] change through time and across cultures.

Resources:

. Visuals (cont...)

Cezanne, 'Mt. St. Victoire, 1904'.
Turner, 'Snow Storm'.
van Gogh, 'Cypresses'.
O'Keefe, 'Red Hills and Bones'.
Pollock, 'Autumn Rhythms'.
Paleolithic painting and carving.
Chinese landscapes.
Atmospheric paintings.
Barbizon School.
Rousseau.
French salon wall paintings.
Animal and Plant encyclopedias.

. Film

NFB categories - Cape Dorset, Canadian Paintings.

Evaluation Approaches:

Keep anecdotal records. Note student contribution to discussion and response to questions. Students may be required to do individual research reports, short analyses of works seen in class. Look for a growth in awareness of themes in Focus as exhibited by statements both spoken and written.

OBJECTIVE STUDENTS WILL IDENTIFY THEMATIC AND STYLISTIC VARIATIONS OF REPRESENTATIONAL WORKS AS CHARACTERISTICS OF CERTAIN PERIODS.

CONCEPTS

A. A particular concept of beauty can be discerned in works of a specific historic period.

B. Landscape works of different periods reveal man's changing view of nature.

EVALUATION CRITERION

A. Students begin to recognize that standards of human beauty change over time and across cultures. They begin to understand that their own judgements about beauty are based on prevailing cultural attitudes.

B. Students begin to perceive that a culture's relationship with the environment can be seen through the imagery used to describe nature.

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL IDENTIFY THEMATIC AND STYLISTIC VARIATIONS OF REPRESENTATIONAL WORKS AS CHARACTERISTICS OF CERTAIN PERIODS.

Concept: A. A particular concept of beauty can be discerned in works of a specific historic period.

Focus:

- Changing styles and manners in works of art from selected artistic periods.
- Ideals of body form, facial features, clothing styles.
- Prevailing cultural attitudes in our own times.
- Portraits and images of male and female face and form from several periods.

Study Approaches:

- Observe examples in slide or reproduction form.
- Comparisons of examples that focus on different ideals of body form: e.g., delicacy of features, amount of adornment, skin coloration, figure and shape.
- Discussions of beauty: why a notion of beauty? What are prevailing standards of beauty? How does our ideal compare with Rubens? da Vinci? Renoir? Matisse? Vermeer? Caravaggio? What will be considered beautiful in a hundred years? Why?
- Have students assume advocacy roles and debate the renditions of beauty or elegance from other cultures or times.

Resources:

- Books

  Elsen, A., Purposes of Art.

- Visuals

eg. Greek, 'Nike of Samothrace'.
da Vinci, 'Mona Lisa'.
Vermeer, 'Young Woman with a Water Jug'.
Brancusi, 'Mme. Pogany'.
Warhol, 'Gold Marilyn Monroe'.

eg. Bellows, 'Dempsey and Firpo'.
Seurat, 'Stone Breakers'.
Rodin, 'Thinker'.
Rigaud, 'Louis XIV'.
Ravenna, S. Vitale, 'Emporer Justinian and Retinue'.
Egypt, 'Khafre - seated portrait'.

Laser disc visuals.
Rubens.
Renoir.
Degas.
Klimpt.
Matisse.
de Kooning.
Fertility Goddesses.
Classical Sculptures.
Renaissance.

cont....

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL IDENTIFY THEMATIC AND STYLISTIC VARIATIONS OF REPRESENTATIONAL FORMS AS CHARACTERISTICS OF CERTAIN PERIODS.

Concepts: A. A particular concept of beauty can be discerned in works of a specific historic period.

RESOURCES (cont....)

. Visuals

19th Century.
Modern Fashion Illustration.

. Film

NFB category - Art works.

Evaluation Approaches:

Note student participation in discussion in class. Short essays or reports may be appropriate. Look for increased awareness of the sources of their own opinions and preferences. Keep anecdotal records over time.

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL IDENTIFY THEMATIC AND STYLISTIC VARIATIONS OF REPRESENTATIONAL WORKS AS CHARACTERISTICS OF CERTAIN PERIODS.

Concept: B. Landscape works of different periods reveal man's changing view of nature.

Focus:

Views of the environment:

- Nature as benevolent or threatening;
- Landscapes from different priods, cultures, and motivations behind their creation;
- Interpretations, themes, subjective experience of the artist.

Study Approaches:

- Observe examples in slide, filmstrip or reproduction form.
- Investigate the history of landscape painters, from the ancient world to studio painters to outdoor painters to contemporary painters. Analyze for stylistic treatments, use of color, subjective or objective interpretations. Consider such questions as "what needs have landscape painting fulfilled? What philosophies or attitudes are expressed in different landscapes? What influence does the artists' location have on his work? (size, format, content) . . ."

Resources:

- Books

  Elsen, A., Purposes of Art. Art and Nature, Chap. 15.

- Visuals

eg. Lascaux, 'Main Chamber'.
Pompeii, 'Sacred Landscape'.
Michelangelo, 'The Flood - Sistine Chapel'.
Bruegel, 'Return of the Flock'.

eg. van Gogh, 'Cypresses'.
Monet, 'Water Lilies'.
Graves, 'Joyous Young Pine'.

eg. Llao Dynasty, 'Four Seasons'.
Turner, 'Snow Storm'.
Pollock, 'Autumn Rhythms'.

eg. O'Keefe, 'Red Hills and Bones'.
Calder, 'Lobster Trap and Fish Tails'.
Pollock, 'Autumn Rhythms'.
Smith, 'Hudson River Landscape'.

eg. Corot, 'Port of La Rochelle'.
Cezanne, 'Mt. St. Victoire'.
Constable, 'Hay Wain'.
Bruegel, 'Return of the Flock'.
Rembrandt, 'A Cottage Among the Trees'.

cont....

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL IDENTIFY THEMATIC AND STYLISTIC VARIATIONS OF REPRESENTATIONAL WORKS AS CHARACTERISTICS OF CERTAIN PERIODS.

Concept: 1. Landscape works of different periods reveal man's changing view of nature.

Resources:

- Visuals (cont...)

  Barbizon School, Rousseau.
  Chinese Landscapes.
  Constable, Turner, Whistler.
  Group of Seven.
  Alberta artists.

- Films

  NFB categories - Canadian Paintings,
  Quebecois Paintings.

Evaluation Approaches:

See previous concept. Look for understanding that themes in Focus affect the way an artist renders a scene. Look for understand- ing that landscape painting has changed its format many times and that it will continue to do so in response to the social and cultural context.

OBJECTIVE STUDENTS WILL BECOME AWARE OF THE IMPORTANCE SOCIETY PLACES UPON VARIOUS WORKS OF ART.

CONCEPTS

A. The ways people use art change through time.

B. Society has various ways of preserving and displaying public and private art works.

EVALUATION CRITERION

A. More diverse purposes of art are identified by students. They recognize that these purposes change through time.

B. Students realize that not all societies have the same values of preciousness and preservation of their art forms.

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL BECOME AWARE OF THE IMPORTANCE SOCIETY PLACES UPON VARIOUS WORKS OF ART.

Concept: A. The ways people use art change through time.

Focus:

Art forms have been used to:

- Signify power and authority;
- Transmit beliefs;
- Record events;
- Describe people, ideas and nature;
- Enhance people and their environments.
- Use comparisons from historic and contemporary art - both two- and three-dimensional. (Topics discussed in Grade Seven Encounters may be useful.)

Study Approaches:

- Select two major art historic periods:

  Ancient Egyptian
  Ancient Greek
  Roman
  Medieval/Gothic
  Renaissance
  19th century
  20th century

cont....

Resources:

- Books

  Elsen, A., Purposes of Art.

  Feldman, E., Varieties of Visual Experience.

  Gardner, H., Art Through the Ages.

  Janson, H., A Basic History of Art.

  Cunningham, L. and J. Reich, Culture and Values, I and II.

  Cornell, S., Art: A History of Changing Styles.

  Fleming, W., Arts and Ideas.

- Visuals - appropriate to focuses selected.

  Laser disc visuals.

- Films

  NFB category - Art Works.

cont....

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATIONS THROUGH TIME

Objective: STUDENTS WILL BECOME AWARE OF THE IMPORTANCE SOCIETY PLACES UPON VARIOUS WORKS OF ART.

Concept: A. The ways people use art change through time.

STUDY APPROACHES (cont...)

- Have students observe examples from these periods in slide and picture form. Develop comparisons of the major themes of art from each time, and the purposes served by the art forms observed.
- Students do research projects, have simulated auctions, games and debates to investigate topics in Focus.
- Students make presentations on selected topics within one period (e.g., armor, religious buildings, standards of feminine beauty, concept of life and death).

Evaluation Approaches:

Class discussions (note participation), tests, quizzes, short essay questions. Look for students making comparisons in their comments. Keep anecdotal records of responses and participation.

Grade: NINE **Division:** ENCOUNTERS **Goal Title:** TRANSFORMATION THROUGH TIME

Objective: STUDENTS WILL BECOME AWARE OF THE IMPORTANCE SOCIETY PLACES UPON VARIOUS WORKS OF ART.

Concept: B. Society has various ways of preserving and displaying public and private art works.

Focus:

- Our society's attitude toward certain art works: preservation, display, valuing, collecting, patronage.
- Galleries, museums, public and private collections.
- Restoration and conservation, cataloguing.
- "Un-touch-ability" of works we prize.

Study Approaches:

- Gallery visits, museum visits.
- Presentations by gallery owners, appraisers, museum personnel.
- Student research projects and presentations.
- Simulated auctions, imaginary interviews with artists.
- Collect newspaper and magazine articles that describe sales of famous art works.

Resources:

- Books

  Elsen, A., Purposes of Art.

  Hobbs, J., Art in Context.

  Richardson, J., Art: The Way It Is.

- Films

  NFB category - Art Works.

Evaluation Approaches:

Participation in discussions, written work and presentations. Look for comments that reveal awareness of the ideas in Focus. Keep observational records.

APPENDICES

Appendix A — Developmental Characteristics of Students

Artistic development is an important aspect of the developmental profile of an adolescent student. This guide was planned with consideration of the general characteristics of students with regard to themselves, their peers and their art-making are reflected in the emphases on certain subject matter, concepts about art and study approaches at each of the three grade levels.

Several conflicting theories exist in art education literature to explain the process of artistic development in children; all are attempts to give predictive structure to what is generally seen to occur at given age levels. Teachers are advised to familiarize themselves with current information on this topic. All explanations caution those who work with students to expect a range of exceptions and individual differences among students, and to consider stage developmental theories as general and flexible descriptions of what to expect from the average student at each level.

The early adolescent years are characterized by a growing reliance on self and peers, and a desire for independence from parents and teachers. Peers become a source of behavior standards, and their influence intensifies throughout the junior high school years. The student is developing a self-concept, and thus becomes more critical of himself or herself and others. At the same time, the student becomes more aware of, and worried about, the opinions of others, particularly peers.

In their art work, students at the grade seven level become more concerned with accurate representation of the visual world and attempt to depict space and objects more realistically. They begin to use more varied colors, textures, visual elements and more subtlety in expression. Because of the self-critical phase, a "crisis in confidence" often develops as students begin to compare their artistic endeavors to their heightened expectations, the work of their peers, and the work of professional artists whom they admire. The grade seven art program is intended to allow opportunities to work with familiar subject matter from other parts of the school program, the students own lives and their areas of interest in the popular media, fantasy and familiar objects. To enable students to feel a sense of achievement in this stage, provision is made in grade seven for extensive practice, repetition and elaboration of fundamental Compositions and Drawings concepts through several approaches. The fascination with detail is enhanced by study approaches in both grade seven and grade eight. Students self-consciousness is accommodated in the concepts and objectives directed towards critical skills: "talking about art" in grade seven is restricted to the less stressful small group or teacher-student conference situation.

A variety of media and an experimental approach will help to alleviate problems of confidence and a relatively short interest span among grade seven students. Students are very interested in examples from historical art and topics for their own work that exhibit and develop fantasy, humor, imagination, and exaggeration. They have a strong desire to make complete or finished compositions - what they call "pictures", so the study approaches provided in grade seven contain many suggestions for activities that would allow such extended works.

cont....

DEVELOPMENTAL CHARACTERISTICS OF STUDENTS (cont...)

Grade eight students also possess this desire to render complete compositions, or finished works of art. They want to depict space realistically, hence the grade eight Drawings section contains an emphasis on various depictions of space and form, to enable students to feel they are progressing towards their more exacting standards. As students this age are beginning to use abstract words and ideas, a focus on the concepts of decoration (pattern and emphasis) and functions of art forms appears at this level in Drawings, Compositions and Encounters. Concern for people and their activities is incorporated into several grade eight Objectives and Concepts - those dealing with human spaces (building, landscapes environmental designs) and human groups (tableaux and personal identity symbols). To enhance the development of critical and analytical thinking which occurs at this age, the positively-directed discussions of student works and written statements about student's works are included. The typical enjoyment of drama and intensity at this level has been accommodated in Objectives and Concepts that focus on mood in composition. Themes that focus on human feelings and values help students at this age to express their emerging attitudes about life and their ability to consider alternative aspects of social issues.

In grade nine, independent critical thinking is extended to a fuller understanding of ethical abstractions and a greater awareness and interest in social issues, particularly those that affect the students personally. Self-confidence is beginning to grow, and highly developed skills in familiar media can be expected. An experimental approach to subjects and media encourages exploration of new areas of image-making, and meets the needs of students at this level for opportunities to make decisions and take responsibility for the completion of projects. Several alternative activities can be offered in each unit of study to further meet the students' needs to make more decisions about their time and learning.

Since the students' sense of historical time is developing at this level, Encounters contains several considerations of changing images of people, nature, and beauty through time and across cultures. The study of different pictorial styles can then be applied to an analysis of students' own developing personal styles, of which they gain consciousness of at this level. Discussions of their own works and the works of historical artists conducted in both small and large groups may facilitate the self-understanding desired at this age, as well as critical skills and vocabulary development.

Students at this level can respond to visual forms with discrimination in both the visual and expressive aspects of images. They are capable of using independent critical thinking, logic, and inductive reasoning in analyzing qualities, meanings and ideas in visual forms. They can begin to apply concepts of metaphor and analogy in their discussion of art works. Opportunities should be given for full-scale critical analyses (description, analysis, interpretation and judgement) to be performed in a variety of settings (galleries, slide-discussions and class-critiques) and with a variety of art forms.

cont....

DEVELOPMENTAL CHARACTERISTICS OF STUDENTS (cont...)

The guide writers in their development of the section "Developmental Characteristics of Students" acknowledge the following writers and their works:

The Association for Supervision and Curriculum Development, Developmental Characteristics of Children and Youth. (Chart), 1975.

Chapman, L. Approaches to Art in Education. New York: Harcourt Brace Jovanovich, Inc. 1978.

Lowenfeld, V. and Brittain, W.L. Creative and Mental Growth, 7th ed., New York, Macmillan, 1981.

Appendix B — Special Students

This curriculum guide has been designed to meet the needs of average junior high school students throughout Alberta. Although children with severe handicaps will probably not attend regular classes, it is not unusual for teachers to find students with special needs included in their classes, and adaptations of the curriculum will be required. Several categories of special students are considered in this section: the gifted, academic-occupational, mentally handicapped, learning disabled, and physically handicapped. Children with extreme social, economic or cultural differences may also require special considerations. All these children require a more individualized approach, which necessarily involves additional planning and resources. The special benefits they all can acquire from satisfying art experiences are important to their complete development. Art can provide essential support for those students whose progress is delayed, and a challenge for those whose abilities are advanced.

An initial assessment of ability is important with any type of special student, since a wide range of art abilities exists even within the exceptional categories. By obtaining a clear picture of the particular abilities of the student, the teacher can establish a basis for planning appropriate activities for the student as well as for assessing the students' progress. Teachers of special students are advised to consult with specialists and other teachers who work with those students to determine the most effective methods of dealing with their needs.

Gifted Students

Encouraging the special abilities of the gifted child is as important in art as it is in other subjects. Society requires not only talented artists and designers, but also leaders who recognize the contribution that the arts make to society. Two kinds of giftedness can be present in a regular junior high school art class: so-called "academically" gifted students who excel in the sciences, social studies, mathematics and language arts, and artistically gifted students. Gifted students frequently belong to both of these groups, and both groups require extra planning to enhance their advanced abilities.

Students gifted in art generally exhibit some or all of the following traits: acute observation skills, a vivid memory, a good imagination, openness to new experience, taking art seriously, deriving satisfaction from their art work, persistence with ideas and task completion, unusual dexterity, exceptional color sense, symbolic sensitivity, executive drawing ability, ability to generate a number of solutions to artistic problems, and over-normal aesthetic judgement.

Gifted children often need to be challenged to expand their learning through new and different experiences rather than just more or extended versions of the activities encountered by their classmates. More complex, challenging artistic problems, more opportunities for independent research, experimentation and historical and critical investigation can be offered to both academically and artistically gifted students who excel in the regular art program. For

cont....

example, microprocessors and computers provide challenges for such students in other aspects of the school program and can be applied to some aspects of visual problem-solving in art through programs for creating graphics and devising and analysing patterns. Such students require many opportunities to work independently, to find problems of their own as well as to solve complex problems. They need time and opportunities to delve more deeply into background information, techniques and processes, and Encounters concepts.

Academic — Occupational/Mentally Handicapped/Learning Disabled Students

Art students in this category require more time, simpler tasks broken down into shorter modules, activities which require shorter periods of concentration and, wherever possible, activities that can be completed in one class period. Expectations should be realistically tailored to the particular traits, work habits and abilities of the student. As students gain competence and confidence with simple tasks, expectations can gradually be increased. Negative experiences should be minimized, and teachers should emphasize and capitalize on successes achieved by these students.

Physically Handicapped Students

Professional consultation is essential for effective teaching of these students, who require different approaches than those students with other learning difficulties. Art activities need to be carefully planned to help students cope with frustration, withdrawal, lack of organization and persistence, and destructive behavior that they

sometimes exhibit. Activity planning should consider the need for social development, positive experiences and immediate successes.

Students with Social and Cultural Differences

Particularly in the junior high school setting, where conformity and peer acceptance are valued by students, it is important to nurture positive attitudes toward individuals and groups that may be considered "different" from the main class group. This is best achieved by recognizing the cultural uniqueness and expression of these groups, and by exposing students to a wide range of art styles and forms that illustrate cultural diversity.

The guide writers in their development of the section "Special Students" acknowledge the following writers and their works:

Uhlin, D. — Art for Exceptional Children, 2nd ed., Dubuque, Iowa, Wm. C. Brown, 1979.

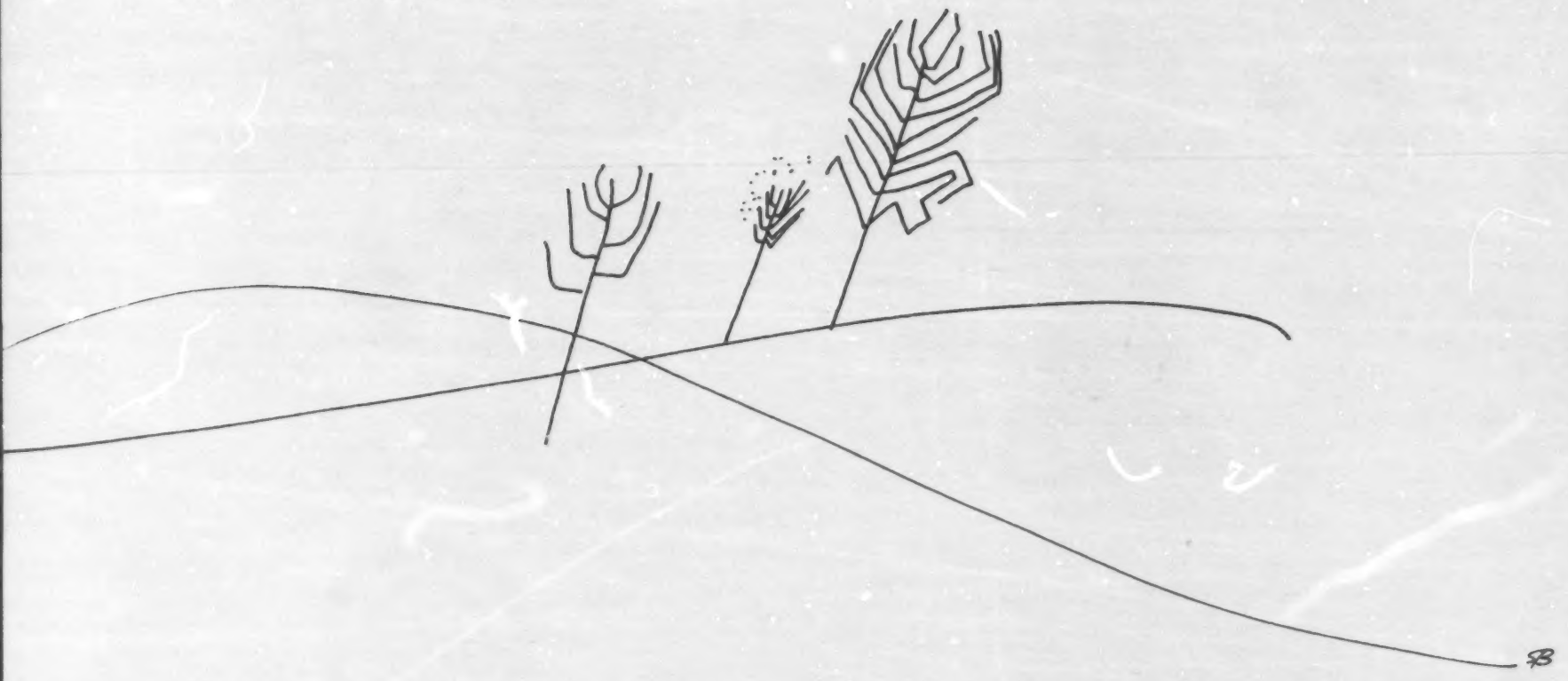
Lark-Horovitz, B., Lewis, H. and Luca, M. — Understanding Children's Art for Better Teaching, Columbus, Ohio, Chas. E. Merrill Books, 1967.

Gaitskell, C.D. and Hurwitz, A. — Children and Their Art. New York Harcourt, Brace and World, Inc. 1970.

cont....

Gifted Students (cont...)

Note: Carousel is a group dedicated to the belief that the arts have an important part to play in the lives of those with physical disabilities, perceptual or mental handicaps, psychological or emotional problems, economic or social disadvantages. $5.00 membership fee - Box 342, Postal Station P, Toronto, Ontario.



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Appendix C — Evaluation

Clearly stated methods of evaluation are an advantage to the art teacher. They help the teacher justify the adequacy of the program, give clear guidelines to students about their performance, allow administrators to see the way the program functions and allow parents to understand the criteria for assessment of their child's progress.

The development of a concept-based, sequential program facilitates evaluation of learning in art. Evaluation centres around the assessment of the students' progress in relation to stated objectives. The students' learning is being evaluated rather than the art product, and while the product often contains evidence of learning, it is important to assess the actual achievement demonstrated by the product. Evaluation criteria and approaches as provided with the objectives and concept statements in this guide should help teachers to make assessments on the basis of stated objectives. They provide strategies for both formative and summative evaluation.

Formative evaluation assess the value of the process of learning in art as well as the product. It is ongoing, and allows the teacher to evaluate student performance while learning takes place, give immediate feedback and note weaknesses and strengths before the final, or summative evaluation takes place. Discussions with individuals and groups while the lesson is in progress allow this process to occur while the students have opportunities to utilize suggestions.

Summative evaluation reports on the outcome of the learning process and should take into account information gathered in the formative process. Summative evaluation should also result in feedback to the student, and should be done as consistently and systematically as possible.

The forms of evaluation mentioned here will help to convey the impression that progress in art depends on the students learning experience rather that innate ability and that it is possible to evaluate art in a systematic way. They are most effective when a range of methods are used and when a substantial amount of evaluative information is available for every student. The essential element in effective evaluation is the clear definition of objectives and establishment of criteria. Students should understand the terms of such criteria and the reasons for activities so they know what is expected.

This curriculum guide states general goals for the program, objectives for each grade in three division, and provides specific evaluative criteria and approaches for each objective and concept. Teachers should evaluate student progress on the basis of the goals and objectives through the concepts being presented. The student's development over time and previous art experience should be taken into consideration.

cont....

Suggested Methods of Evaluation

1. **Portfolios:** These are examples of student work selected over the length of the term or period of evaluation. The teacher can examine work for progression in the application of art concepts, the refinement of expressive skills and the expansion of subject matter.

2. **Anecdotal Records:** Teachers may keep charts, checklists, brief notes about students' work habits, attitudes, understanding, contribution to discussions, and application of information. Such observational notes are valuable formative evaluation tools.

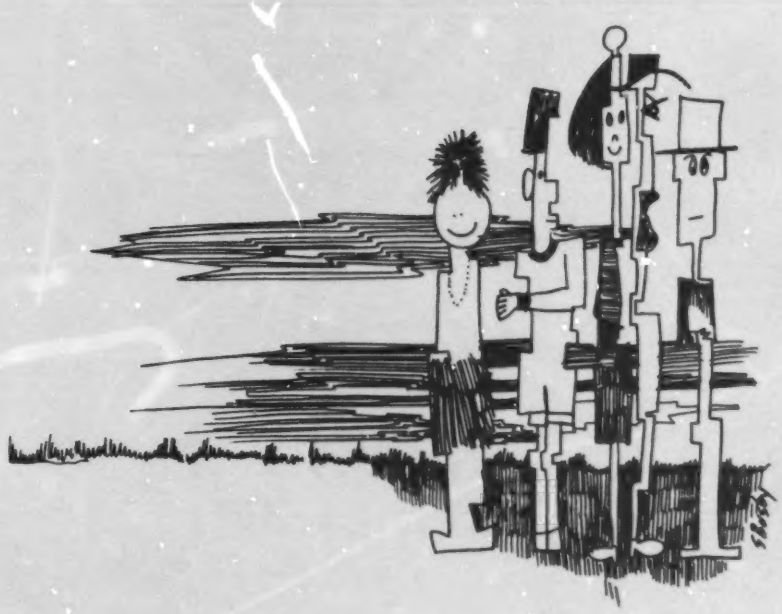
3. **Written Assignments and Oral Presentations:** This program contains many instances where these forms of evaluation of learning are appropriate. Discussion and research skills are an important part of the program. Language is important to learning about art, and a well-developed art vocabulary is important to art appreciation. These aspects of the program are best assessed through verbal means, and teachers should not hesitate to use them merely because they are not trditionally held as art evaluation methods.

4. **Tests:** Written test, quizzes and recognition tests are appropriate for many of the concepts described in this guide. They provide useful summative evaluation information, particularly where processes of art-making or vocabulary are involved. Aspects of Encounters lend themselves well to written tests following presentations and discussions.

The guide writers in their development of the section "Evaluation" acknowledge the following writers and their works:

Eisner, E. Educating Artistic Vision. New York: Macmillan, 1972.

Chapman, L. Approaches to Art in Education. New York: Harcourt Brace Jovanovich, Inc. 1978.



Appendix D — Art Criticism

This guide contains many references to works of art which can be used to illustrate aspects of composition, the ways artists use techniques, develop themes, or describe subject matter. Perceiving and responding to visual forms for any of these purposes helps students understand the ways images communicate ideas and how these ideas apply to their own artistic expression is only one way to use art works in the classroom. It is important to provide students with opportunities to make in-depth analyses of works of various kinds, their own and others.

The difference between personal preference and critical judgement is a difficult concept to convey to students. The organization of objectives in this program that deal specifically with the critical processes has been deliberately ordered to allow for gradual growth of descriptive skills before analytical, interpretive or judgemental processes are employed. Also, the natural self-consciousness of junior high school students has been taken into account and the processes focus first on the student's own work in consultation with the teacher, moving gradually to more public discussions of class members works and group discussions about examples from the world of art.

Although there are many approaches to critical judgement of art works, one of the most systematic is that described by Edmund B. Feldman. Feldman's four part approach is loosely followed by the sequence of objectives and concepts in this program that deal with art criticism through the grades. This system could be used to analyse a work of art by a student, a reproduction or a slide, or an actual work. One advantage of Feldman's inductive approach is that the judgement based on personal preference is delayed until students have processed as much visual information as possible.

Description is the first stage of Feldman's approach. The students describe every aspect of the work of art that they can identify: subject matter, design features, medium and techniques, dimensions, surface qualities, etc. They must examine every detail and attempt objectivity in their description.

The second stage is called **Analysis**. It requires that students discuss the relationships between the parts of the work and describe its overall qualities. Comparative sizes, shapes color areas, emphasis, etc. are the focus of this aspect of the critical process.

Interpretation is the third stage of the process. A single solution is not called for here, rather students should be encouraged to propose several different explanations. The possibility of various interpretations of the meaning of a works of art should be understood by students.

The fourth stage, **Judgement**, should be based on as much information about the work as can be collected. The frame of reference developed in the first phases of Feldman's process can then be used to make an informed critical judgement, which may or may not coincide with the student's personal preference.

cont....

ART CRITICISM (cont...)

The advantages of Feldman's process are that it can be applied to a wide range of art forms and used for teacher-student interviews about the student's own work as well as class discussions about works of art presented by the teacher. It provides a systematic approach that can become a habit for students - one that they can use in their encounters with art outside of the classroom as well.

The guide writers in the development of the section "Art Criticism" acknowledge the following writers and their works:

Feldman, E.B. Becoming Human Through Art
Englewood Cliffs, N.J.:
Prentice-Hall, Inc. 1970.

Varieties of Visual Experience
Englewood Cliffs, N.J.:
Prentice-Hall, Inc. 1972.

Chapman, L. Approaches to Art in Education
New York: Harcourt Brace
Jovanovich, Inc. 1978.